A COMPLETE & DETAILED METHOD for the PIANO ACCORDION

by

GEORGE SCOTT-WOOD

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By GEORGE SCOTT-WOOD

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PREFACE

The Piano-Accordion is now so popular both for solo work and as an orchestral instrument, that the consequent demand is excuse enough for the issue of a really efficient, comprehensive and up to date self-instructor tutor.

In addition to the necessary instructions for attaining technical efficiency in music specially written for the instrument, a course of the Rudiments of Harmony in simple language is included to enable the performer to take an effective part in ensemble music where no special arrangement is included.

The learner's attention should be specially given to Chap. IV dealing with the various Bass Keyboards. It will be seen that there are several systems, and to avoid confusion the student is advised to study the Bass Keyboard Chart peculiar to his own instrument only.

A novel feature of this tutor is the method of Bass Notation employed.

The book has been carefully prepared and if the instructions are followed and the exercises practised with reasonable assiduity, it should prove a safe guide to those who wish to obtain proficiency as performers on the Piano-Accordion.

Geo. Scott-Wood.

Chapter 1

A Shorter Catechism of the Rudiments of Music

Regular and periodic vibrations of air result in what is commonly termed– *Musical Sound.*
The varying height or depth of sound is caused by the difference of the rapidity of these vibrations, and is called the *Pitch of the Sound.*
Musical Sounds when written, therefore, require certain indications, namely:–

NOTES– for the purpose of determining the duration of sound
and, (*a*) The STAFF, or STAVE } to express the pitch of the sound.
(*b*) CLEFS }

The Notes

The	Breve	is written thus:–			*N.B. This note, although rarely met with nowadays, is quite common in choral and organ music.*
»	Semibreve	» » »	𝅝		
»	Minim	» » »	𝅗𝅥	or	𝅗𝅥
»	Crotchet	» » »	♩	or	♩
»	Quaver	» » »	♪	or	♪
»	Semiquaver	» » »	𝅘𝅥𝅯	or	𝅘𝅥𝅯
»	Demi-semiquaver	» » »	𝅘𝅥𝅰	or	𝅘𝅥𝅰
	Semi-demi-semiquaver	» » »	𝅘𝅥𝅱	or	𝅘𝅥𝅱

In Germany and America each note is described according to its numerical value.
i.e. The Semibreve, acting as the foundation, is called a *Whole-note.*
The Minim is called a *Half-note.*
The Crotchet is called a *Quarter-note.*
and so on.

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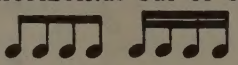
Table showing the values of the various notes in relation to one another

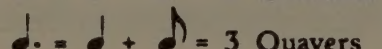
SEMIBREVE	MINIMS	CROTCHETS	QUAVERS	SEMIQUAVERS	DEMI-SEMIQUAVERS	SEMI-DEMI-SEMIQUAVERS
One	= Two	= Four	= Eight	= Sixteen	= Thirty-two	= Sixty-four
	One	= Two	= Four	= Eight	= Sixteen	= Thirty-two
		One	= Two	= Four	= Eight	= Sixteen
			One	= Two	= Four	= Eight
				One	= Two	= Four
					One	= Two

When more than two quavers, semiquavers, demi-semiquavers, or semi-demi-semiquavers come together they are connected by a horizontal bar or bars, as the case may be, instead of being written with separate tails:– viz.:–  etc. This method of linking or grouping the notes is utilised to simplify the reading of the music in time.

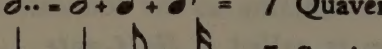
Dots

The duration of a note is increased by adding one or more dots after it, a single dot augmenting its value by one-half, and two dots by three-quarters.

Hence:– = 3 Crotchets

or  = 3 Quavers

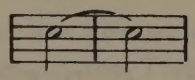
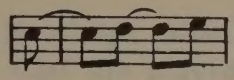
Similarly = 7 Quavers

or  = 7 Semiquavers

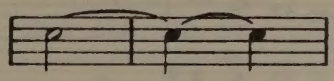
Rule:- A dot always takes half the value of whatever immediately precedes it, whether note or dot

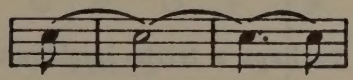
Tied Notes

When two notes of the same pitch are connected by a tie viz:- (⁀) the first note only is played, but this note is prolonged by the value of the second note.

Examples:- (*a*)  (*b*) 

The same rule applies, whatever number of notes are tied together, e.g.:-

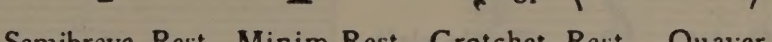
(*a*) 

(*b*) 

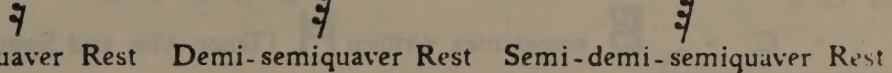
The prolonged sound is equal in duration to the collective values of all the notes so tied together.

Rests

Silences in music are indicated by Rests, which correspond in duration to the notes whose names they take.

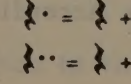
e.g. 

Semibreve Rest Minim Rest Crotchet Rest Quaver Rest



Semiquaver Rest Demi-semiquaver Rest Semi-demi-semiquaver Rest

Dots increase the duration of rests in the same manner as in the case of notes

Examples 

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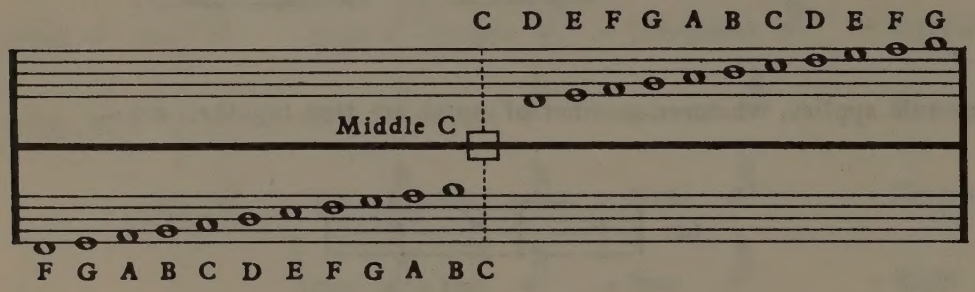
The Staff and Clefs

The "Great Staff" consists of 11 lines and the spaces above and below them. The following example shows the range of sounds, in alphabetical order, comprised within the limits of the "Great Staff."



N.B. Although this example is perhaps a trifle irrelevant with regard to *actual* Piano-Accordion music, I have included it merely to show the compass of sounds on the Great Staff, and a mental note of this will be beneficial to the student later on in the method.

The thick line with the note marked Middle C on it (so called because it is the note nearest the middle of the Pianoforte Keyboard) is represented on the Piano-Accordion R.H. Keyboard by the lowest C on that keyboard.

It is obvious now that the Staff is utilised to indicate the relative pitch of the various notes placed upon it: but to indicate the *definite* height or depth of any sound, certain signs called CLEFS are necessary. (This word "clef" is derived from the French "clef", meaning a key.)

There are three different kinds of clefs, viz.:-

The G clef., 𝄞 (Treble clef)

" C " ., 𝄡 sometimes written 𝄠 (Tenor, Alto and Soprano clefs)

" F " ., 𝄢 " " 𝄢 (Bass clef)

In forming our Staves for the Piano Accordion we can dispense with the C clef.

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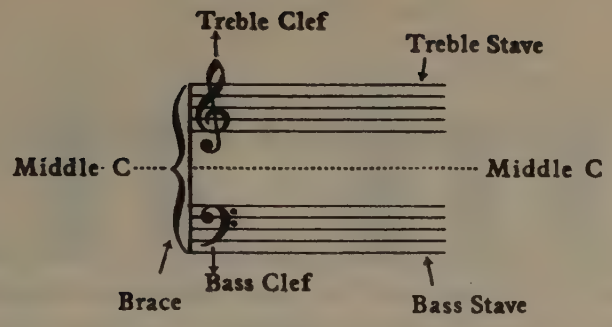
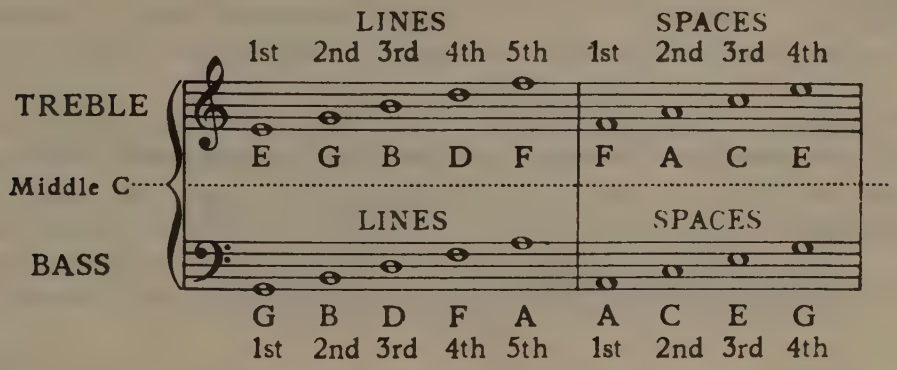
Thus we have:–



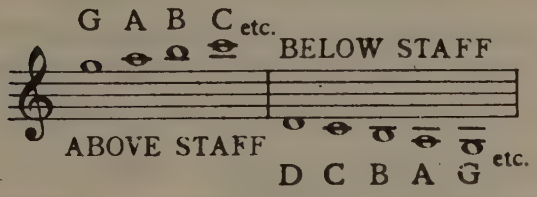
It will be seen that the two staves are connected by a sign called a Brace, and unless specially indicated otherwise the notes in the Treble Clef are played with the right hand, and those in the Bass with the left hand.

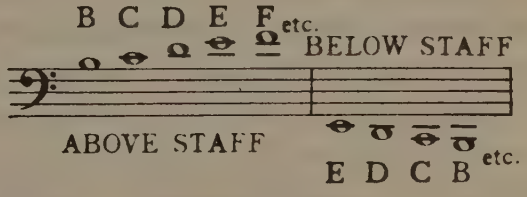
The notes on the two staves controlled by the Treble and Bass Clefs are as follows:–

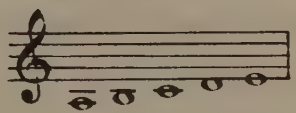

LINES
SPACES
1st 2nd 3rd 4th 5th 1st 2nd 3rd 4th
TREBLE
E G B D F F A C E
Middle C
LINES
SPACES
BASS
G B D F A A C E G
1st 2nd 3rd 4th 5th 1st 2nd 3rd 4th

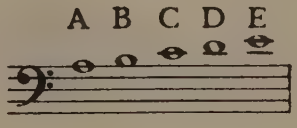
Middle C is equi-distant from the first line E on the Treble Clef and the fifth line A on the Bass Clef, and is written on what is called a LEDGER LINE.

Other notes above and below the pitch of those on the staves are indicated by similar ledger lines, and the spaces between them, e.g.:–





Similarly it might be shown in this example that the notes 

on the Treble Clef are equivalent, or identical, in pitch to those 

written on the Bass Clef.

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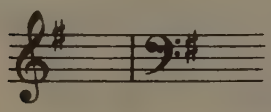
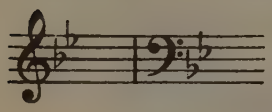
Sharps and Flats

KEY SIGNATURES:- When a sharp, (written ♯) or flat, (written ♭) is placed immediately after the clef all the notes of the *same name* occurring during a composition are *sharpened* or *flattened* unless *otherwise indicated*, or until the *Key signature is changed*. e.g.



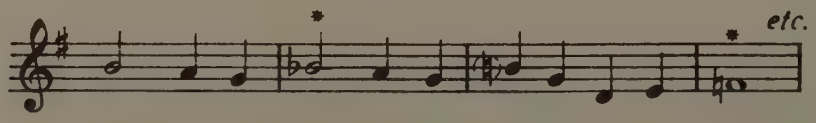
signifies that all F's are to be sharp



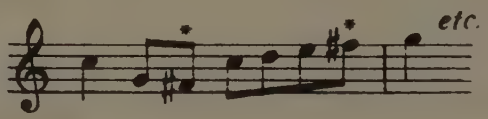
signifies that all B's and E's are to be flat

Then again, it is sometimes necessary to temporarily sharpen or flatten a note. When this does happen the sharp or flat is placed immediately *before the note* and is called an ACCIDENTAL.

For instance in the following example:-



it will be seen that all F's are to be made sharp. The asterisks denote the accidentals. An accidental holds good for one bar only, (unless contradicted in the same bar) and if the composer desires the same note to remain sharp or flat in the next bar he will repeat the sharp or flat sign before that note. In the third bar the B♭ is restored to B♮ and sometimes, as in this case, a natural sign in brackets is placed before the note to act as a reminder that the note should assume its natural form. Again, if an accidental is to apply to notes of the same name, *but in a different octave*, it should be indicated again in that particular position:- e.g.



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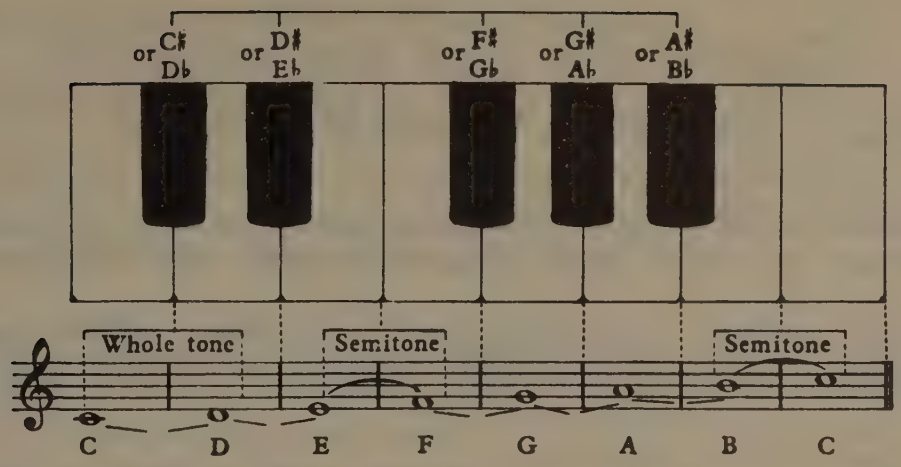


The above diagram shows one octave of the R.H. Keyboard of the Piano Accordion and the sounds represented in order by the white keys.

The distance between any two white keys when a *black note comes between* is called a *whole tone*.

There are two instances in the octave where two white notes come together *with no black note between*, (i.e., between E and F, and between B and C). These distances are called *semitones*.

The black keys represent the sounds lying at a distance of a semitone above or below the adjacent white keys, and are called *sharps* and *flats*.

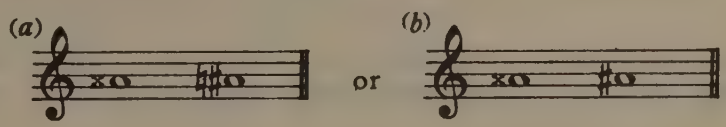
Other Chromatic signs are the Double-Sharp (written 𝄪), and the Double-Flat (written 𝄫).

TABLE:-

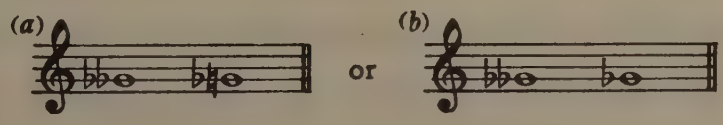
♯ A Sharp raises the pitch of a note one semitone
♭ » Flat lowers » » » » » » »
♮ » Natural cancels the effect of a previous sharp or flat
𝄪 » Double-Sharp raises the pitch of a note *two semitones* or *one whole tone*
𝄫 » Double-Flat lowers » » » » » » » » » » »

In contradicting double-sharps and double-flats, two methods can be employed.

For instance in order to *lower a double-sharp* by a semitone, to a single sharp, it could be written either of the following ways:-



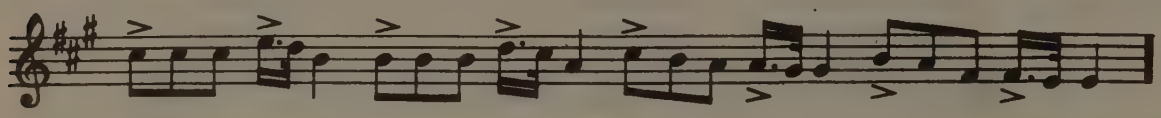
Similarly, in order to *raise a double-flat* to a single flat, either of the following methods is utilised:-



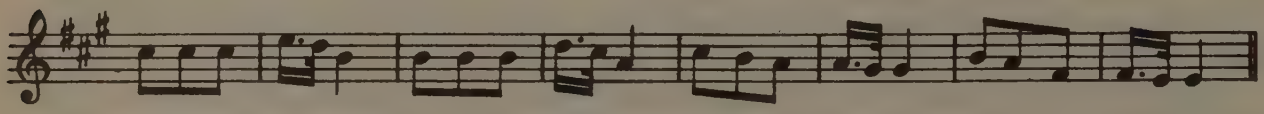
Time Value and Accentuation

(Embracing musical punctuation)

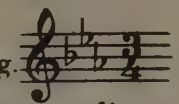
TIME, in music, is the grouping of sounds into sets by means of accentuation. For instance, in any melody, certain sounds are accented more strongly than others, e.g.



Without these accents music would be vague, and in order to indicate their exact positions in the music, perpendicular lines are placed immediately before them— from top to bottom of the staff. For example the above passage would appear as follows:–



These perpendicular lines are called *Bar-lines* and the music contained between any two successive bar-lines is called a *Bar* or *Measure* of music. But, in analysing any bar of the above example we discover that each bar contains three quavers, or their equivalent, and to convey to us the particular *kind of Time* in which the music is written, we must needs have a *Time-signature*.

The time-signature consists of two figures, an upper and a lower (viz. $\frac{4}{4}$, $\frac{3}{8}$, $\frac{2}{4}$, $\frac{2}{8}$ etc.,) and is placed at the beginning of a composition, immediately *after* the *Key-signature*. e.g. 

The top figure shows the number of *divisions* or *beats* in the bar and the bottom figure states their specific *quality*, or *value*.

The *foundation* time-signature is $\frac{4}{4}$, (often written **C**). This is frequently termed Common Time and indicates that there are to be *four crotchet beats in a bar*. Sometimes the time-signature **C** is halved by a small perpendicular line, viz., **¢**. This indicates that each bar should be counted *two minim beats* in the bar instead of four crotchet beats, the accents falling on the 1st and 3rd crotchets. **¢** is sometimes incorrectly called Alla Breve Time, or correctly Cut Common Time.

Again, when each beat of a bar is *divisible by two*, (i.e.. when it can be represented by *two* of the notes immediately smaller in value), the time is called *Simple*.

Thus we have

Simple *Duple* Time (meaning that each bar can be divided into *two beats of equal value*).

Simple *Triple* Time (in which each bar can be divided into *three beats of equal value*).

Simple *Quadruple* Time (in which each bar can be divided into *four beats of equal value*).

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The more usual time-signatures are described in the following:–

Simple Duple Time

- $\frac{2}{2}$, or two minim beats in a bar
- $\frac{2}{4}$, or two crotchet beats in a bar
- $\frac{2}{8}$, or two quaver beats in a bar

It will be seen that in each case the numerator of the fraction is divisible by *two*

Simple Triple Time

- $\frac{3}{2}$, or three minim beats in a bar
- $\frac{3}{4}$, or three crotchet beats in a bar
- $\frac{3}{8}$, or three quaver beats in a bar

In each case the numerator of the fraction is divisible by *three*

Simple Quadruple Time

- $\frac{4}{2}$, or four minim beats in a bar
  (This is *correct* "Alla Breve" time because the value of *one whole bar* is equal to *one Breve*)
- $\frac{4}{4}$, or four crotchets beats in a bar
- $\frac{4}{8}$, or four quaver beats in a bar

In each case the numerator of the fraction is divisible by *four*

When the beats of a bar are *dotted*, the time is called *Compound*, and in a similar manner to Simple Time we have Compound Duple Time, Compound Triple Time and Compound Quadruple Time, the more usual time-signatures being:–

Compound Duple Time

- $\frac{6}{4}$, or two *dotted* minim beats in a bar
- $\frac{6}{8}$, or two *dotted* crotchet beats in a bar
- $\frac{6}{16}$, or two *dotted* quaver beats in a bar

Compound Triple Time

- $\frac{9}{4}$, or three *dotted* minim beats in a bar
- $\frac{9}{8}$, or three *dotted* crotchet beats in a bar
- $\frac{9}{16}$, or three *dotted* quaver beats in a bar

Compound Quadruple Time

- $\frac{12}{4}$, or four *dotted* minim beats in a bar
  (One rarely meets with this time-signature)
- $\frac{12}{8}$, or four *dotted* crotchet beats in a bar
- $\frac{12}{16}$, or four *dotted* quaver beats in a bar

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Abbreviation Signs

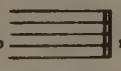
The sign 𝄐 (called a Pause) over or under a note or rest means that the note or rest has to be prolonged, and the amount of prolongation is left to the discretion of the performer.

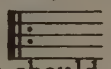
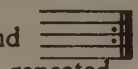
Sometimes the words Lunga pausa (long pause) are written over the pause sign. This means that the pause is to be of much longer duration than the ordinary pause.

The words Da Capo (often written D.C.) mean that the composition has to be repeated from the commencement.

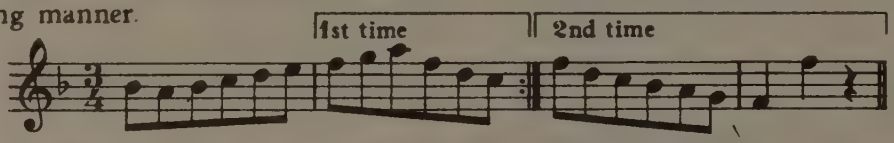
The words Dal Segno (often written D.S.) signify a repeat from a sign marked 𝄋.

In both cases bracketed above the repetition is continued until the word Fine (the end) occurs. Sometimes the finish of a composition is shown by substituting a pause for the word Fine over a double bar.

A double bar,  , marks the finish of a strain, or a section of same. In vocal music a double bar is often used to signify the finish of a particular line of the words.

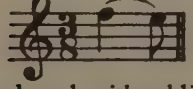
The following two signs  and  are called repeat signs and indicate that the music written between them should be repeated.

When, after repetition of a passage, an alteration of the finish is necessary, it is indicated in the following manner.



When the repeat is made the bars marked 2nd time are substituted for those marked 1st time. (1st time) and (2nd time) when expressed in Italian are written (1ma volta) and (2da volta) respectively.

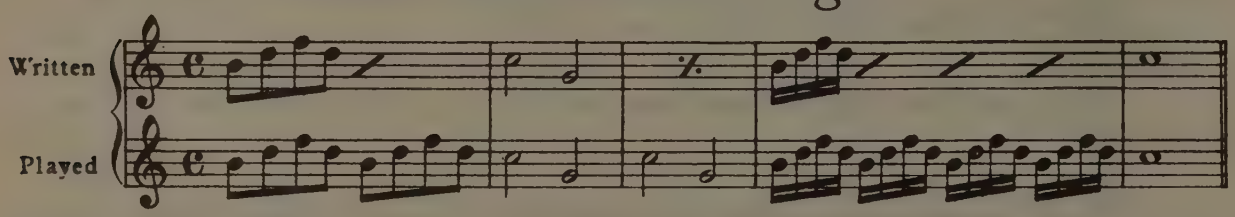
8^{va} :- This sign means that all notes which fall under it are to be played an octave *higher* in the treble clef. 8^{va} *bassa* under the bass staff indicates that such notes are to be played an octave *lower*. Usually, when the composer desires to return to the ordinary pitch, he will write the word *loco*. If not, the cessation of the dots suffices for this purpose.

 :- The curved line, (called a slur) over the notes, indicates that the first note should be played with additional stress and the second note made lighter and shorter.

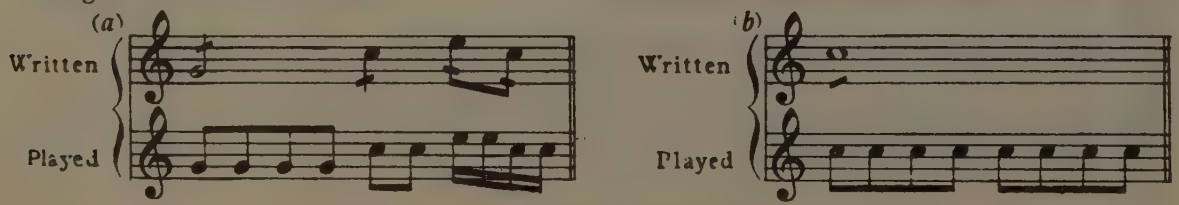
Notes which have to be played in a short, crisp manner are indicated by the word *staccato*, or merely by placing dots above or below them.

Mezzo-staccato (written) means that the music which falls under this sign must be detached, but not made so short and crisp as staccato (half-staccato approximately).

Other Abbreviation Signs



Signs for reiterated notes:-



Short Dictionary of Musical Terms

Indicating speed

Adagio, molto adagio	*Slow, very slow*
Adagissimo	*Slower than Adagio*
Allegro	*Fast, lively*
Allegretto	*Not so fast as Allegro*
Andante	*Moderately slow*
Andantino	*Not so slow as Andante*
Grave	*Grave, solemn*
Largamente, Largo	*Slow, broad*
Larghetto	*Not so slow as Largo*
Lento	*Very slow*
Moderato	*At a moderate speed*
Presto	*Quick, lively*
Prestissimo	*Very quick, very lively*
Vivace	*Vivaciously, lively, quickly*

Indicating modification of speed

Allargando	*Decreasing and broadening the speed*
A tempo	*In time*
Ad libitum	*At pleasure*
A piacere	*Pointedly, or same as Ad libitum*
Doppio movimento	*At double the pace*
L'istesso tempo	*In the same time*
Meno Allegro	*Less quickly*
Meno mosso	*Slower*
Più mosso	*Quicker*
Ritardando (ritard.), Rallentando (rall)	*Getting slower*
Ritenuto (rit.)	*Slower, held back*
Accelerando (accel.)	*Getting faster*
Stringendo	*Pressing onwards*

Expression marks

Crescendo (cresc.) or <	*Getting louder*
Decrescendo (decresc.), Diminuendo (dim.) or >	*Getting softer*
Forte (*f*)	*Loud*
Fortissimo (*ff*)	*Very loud*
fff	*Louder than Fortissimo*
Mezzo-forte (*mf*)	*Half-loud*
Mezzo-piano (*mp*)	*Half-soft*
Piano (*p*)	*Soft*
Pianissimo (*pp*)	*Very soft*
(*ppp*)	*Softer than Pianissimo*
Dolce	*Sweetly*
Calando	*Decreasing*
Morendo, Perpendosi, Smorzando	*Getting slower and softer*
Forte piano (*fp*), Sforzando (*sf*), > or ∧, Forzato (*fz*), Rinforzando (*rf* or rinf.)	*Terms used to indicate increased accent on a single note or chord*

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Other terms indicating character or manner of performance

Affettuoso	*Affectionately*
Agitato	*Agitated*
Amabile	*Amiably*
Amoroso	*Lovingly*
Animato	*Animated*
Appassionato	*Passionately, full of passion*
Ben marcato	*Well marked*
Brillante	*Brilliantly*
Brioso / **Vigoroso**	*With vigour*
Cantabile or Cantando	*In a singing style*
Come prima	*As at first*
Coda	*For concluding a movement*
Con amore	*With love*
Con brio	*With brightness*
Con anima	*With soul*
Con moto	*With motion*
Con spirito	*With spirit*
Deciso	*With decision*
Doloroso	*Sorrowful*
Grazioso	*Gracefully*
Giocoso	*Gaily, in a jocular manner*
Grandioso	*Grandly*
Impetuoso	*Impetuously*
Legato	*Smooth*
Leggiero	*Lightly*
Maestoso	*Majestically*
Maggiore	*Major*
Marcato	*Marked*
Minore	*Minor*
Molto	*Much*
Mosso or Moto	*Movement*
Pastorale	*In a pastoral style*
Pesante	*Heavily*
Poco a poco	*Little by little*
Pomposo	*Pompously*
Replica	*Repeat*
Risoluto	*Resolutely*
Scherzando	*In a playful manner*
Semplice	*Simply*
Senza	*Without*
Sostenuto	*Sustained*
Sotto voce	*Under the voice*
Strepitoso	*In a boisterous fashion*
Tempo rubato	*Robbed time*
Tenuto	*Held, sustained*
Veloce	*Rapidly*
Vivo	*With vivacity*

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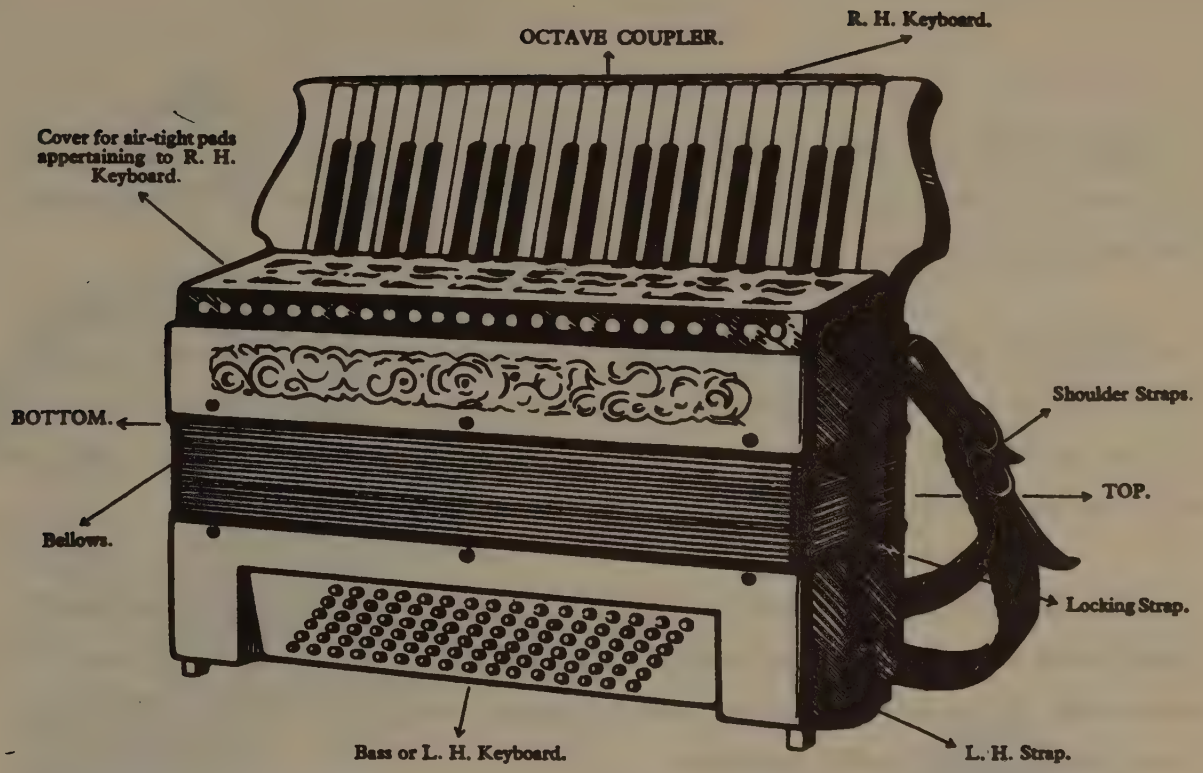
Chapter 2



General Description of the Piano Accordeon

The main features of the Piano Accordion are located on the accompanying diagram. It would be advisable, therefore, for the student to refer constantly to this diagram for the duration of this chapter, in order to acquaint himself with those features.

1 THE RIGHT HAND KEYBOARD:—The Keyboard for the right hand is similar to that of the organ, the only differences being that the Piano Accordion Keyboard, when in a playing position, is almost vertical, the Keys are shorter and narrower, and, of course, the range is considerably less. (A diagram depicting the ranges of the various Piano Accordion R. H. Keyboards appears on page 20.

2 THE BASS OR LEFT HAND KEYBOARD:- This Keyboard is situated on the left side of the Piano Accordion. (A detailed account of the Left Hand Keyboard appears in Chapter 4)

3 THE BELLOWS:—The wind pressure for the instrument is supplied from bellows operated by the Left Hand.

4 LEFT HAND STRAP:—This strap is provided for the purpose of enabling the player to inflate and deflate the bellows.

5 SHOULDER STRAPS:—The instrument, when in a playing position, is suspended by two loop-straps, one which loops on to the right shoulder and the other on to the left shoulder. These straps are adjustable.

6 LOCKING STRAPS:—These short straps are located at each end of the instrument and are there for the pupose of preventing the bellows from being damaged when the instrument is not in use. When the bellows are compressed and the locking straps fixed the instrument is at once compact and can be lifted without fear of damaging the bellows.

7 COVER FOR RIGHT HAND KEYBOARD AIR-TIGHT PADS:—This cover, although it looks purely ornamental, is fixed on the Piano Accordion for a very definite purpose. It prevents any dust or grit from getting under the air-tight pads and also acts in the capacity of a sound distributor. It is easily detachable.

A Hint

If, at any time, your instrument should develop internal trouble such as, reed "huskiness," sticking pads, air leakage, in fact anything pertaining to the inside mechanism, you would be well advised to take it at once to an expert repairer.

The mechanism of the instrument is very delicate and much serious damage could be done to it in the hands of an inexperienced person.

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How to hold the Piano Accordion

STANDING POSITION

SITTING POSITION

How to Hold the Piano Accordion

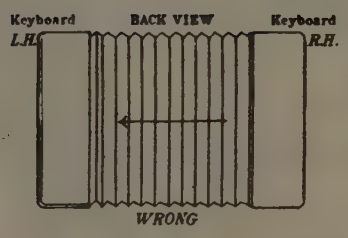
The Piano Accordion, if played standing, should be held in a slightly slanting position, i.e., the Right Hand Keyboard should lie at an angle of approximately 25° from the vertical. The weight should rest principally on the chest.

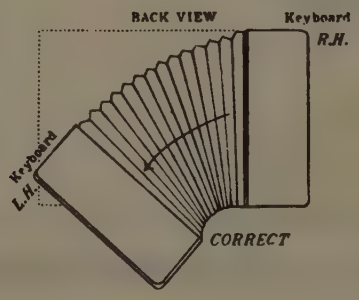
To obtain ease and comfort in manipulation the player should stand fairly erect. Obviously a crouched stance would tend to tire the player, for instead of the weight being evenly distributed across the chest, it would be transferred to the neck and shoulders.

The Piano Accordion, if played sitting down, should be held almost vertical with the lower end of the Right Hand Keyboard resting on the right thigh.

The Bellows

The correct method of "blowing" is a subject of very considerable importance. The bellows should be extended "fan-wise," not horizontally.





Even, flowing music can only be produced by correspondingly even, flowing inflation and deflation of the bellows, and everything that goes to make up expressive playing depends entirely upon judicious handling of the bellows.

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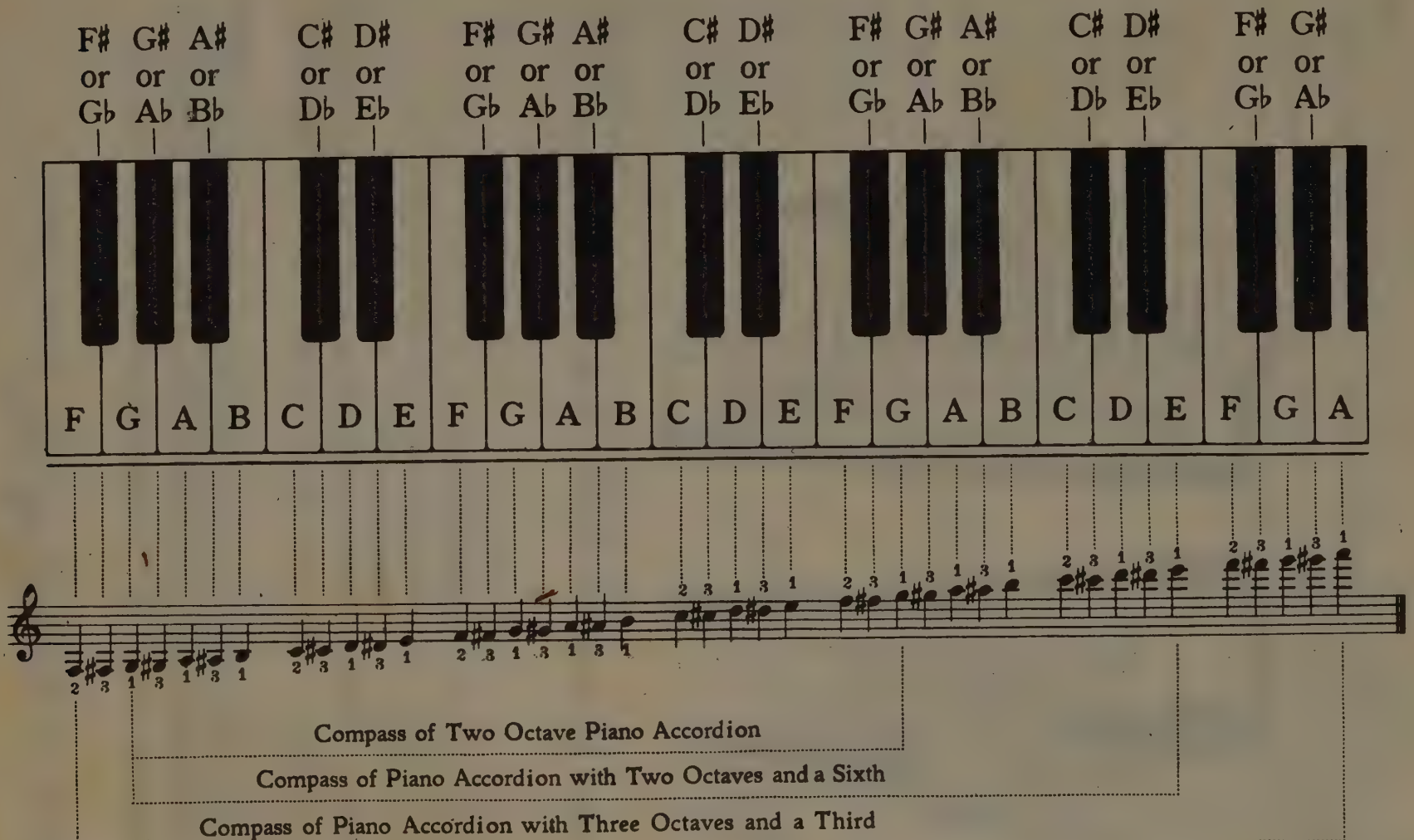
The Hands

The Piano Accordion is played with both hands. The right hand manipulates the right hand Keyboard. The left hand is drawn through the left hand strap and manipulates the Basses and Accompaniments. The system of fingering which I wish to employ in this method is as follows:—

1 signifies the use of the 1st finger (Thumb)
2 „ „ „ „ „ 2nd finger
3 „ „ „ „ „ 3rd finger
4 „ „ „ „ „ 4th finger
5 „ „ „ „ „ 5th finger

This will dispense with the old and somewhat confusing method of using a cross (+) to signify the use of the thumb.

All five fingers are utilised in the right hand, but the thumb is never used in the left hand.


F# G# A# C# D# F# G# A# C# D# F# G# A# C# D# F# G#
or or or or or or or or or or or or or or or
Gb Ab Bb Db Eb Gb Ab Bb Db Eb Gb Ab Bb Db Eb Gb Ab
F G A B C D E F G A B C D E F G A B C D E F G A
Compass of Two Octave Piano Accordion
Compass of Piano Accordion with Two Octaves and a Sixth
Compass of Piano Accordion with Three Octaves and a Third

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Diagram, in Chromatic Form, of the Right Hand Keyboard showing the Full Compass of the Various Piano Accordions, and how to finger the Chromatic Scale

Introduction to Chapter 3

The scales and arpeggios included in this chapter should be practised systematically; i.e., if the student desires to prepare himself technically for the execution of a composition written in the Key of C, he should practise in this sequence:–

- Major Scales of C
- Harmonic and Melodic Minor Scales of C
- Arpeggios of
  - Major Common Chord of C
  - Minor Common Chord of C
  - Dominant 7th of C
  - Diminished 7th of C

A similar sequence should be adopted in preparation for playing compositions in any other Key.

There is no greater aid to Right Hand Keyboard efficiency on the Piano Accordion than regular and systematic practice of Scales, Exercises and Arpeggios.

The student must also bear in mind that a certain technique must be acquired on the Right Hand Keyboard before any serious study is made of the Bass Keyboard. The explanation for this lies in the fact that the wind pressure necessary for playing on the two Keyboards combined is very considerable and also that greater wind pressure is required for playing on the Bass Keyboard than on the Right Hand Keyboard. Obviously then, the line of least resistance, with regard to wind pressure, is the Right Hand Keyboard.

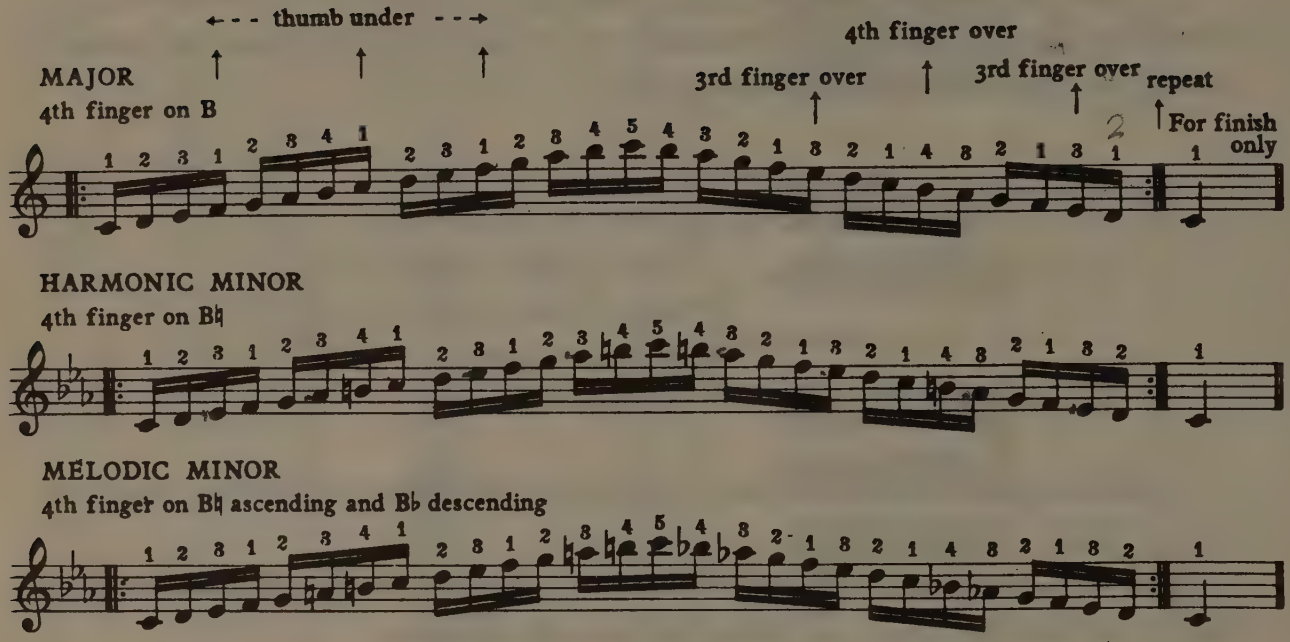
The figures above the notes denote the fingering. This is a carefully planned system of fingering for the Right Hand Keyboard and is devised to ensure even, flowing scale and arpeggio playing, and at the same time to overcome any awkwardness. These fingerings should be strictly adhered to.

The student will occasionally see two different figures above a note. This denotes a choice of finger, and he must therefore use his own discretion as to which will suit him best.

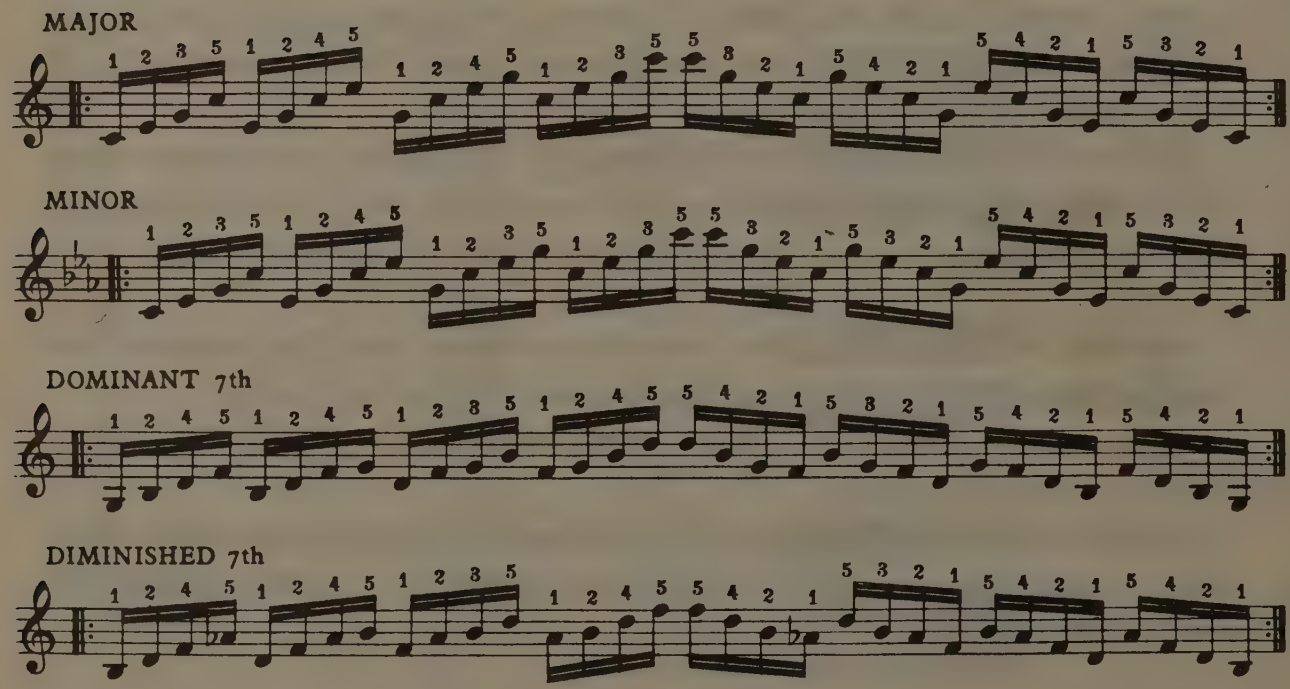
All scales and arpeggios should be practised slowly at first. Correct playing should always be considered in preference to speed.

It is difficult to advise the student on the manipulation of the bellows as this function depends entirely on the speed of playing. Nevertheless the bellows should be used freely and evenly without stinting or jerkiness.

Scales of C



Arpeggios of C



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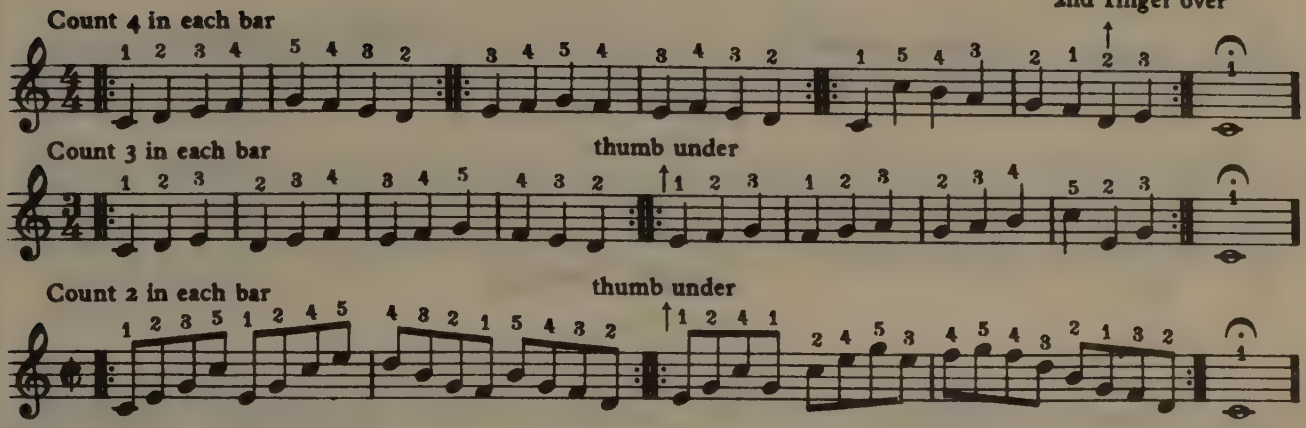
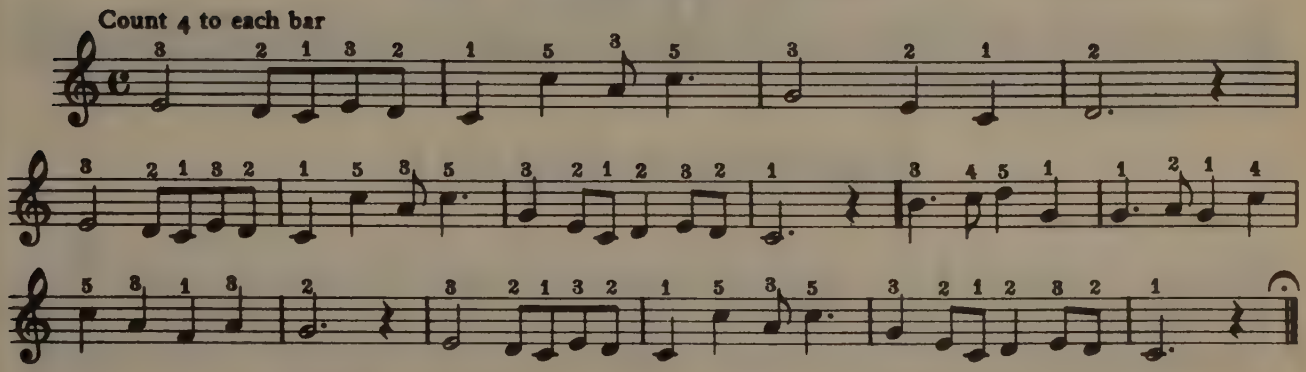
Exercises in Key of C



Recreation in Key of C
OLD FOLKS AT HOME

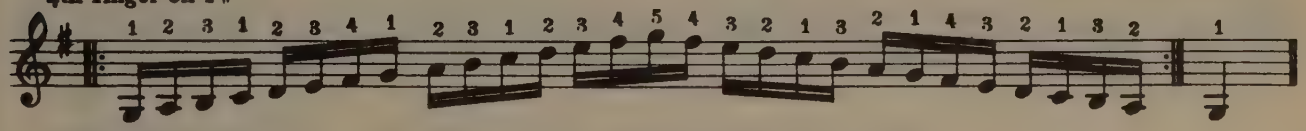


Scales of G

(ONE ♯=F)

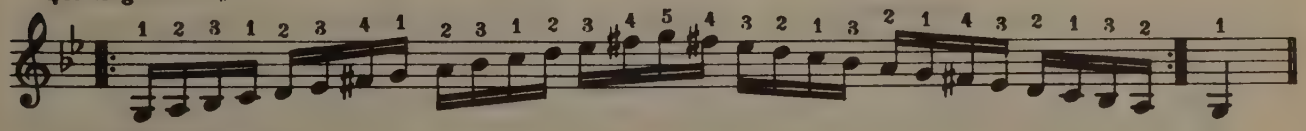
MAJOR

4th finger on F♯



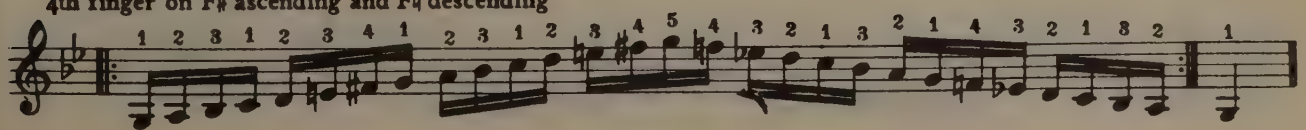
HARMONIC MINOR

4th finger on F♯



MELODIC MINOR

4th finger on F♯ ascending and F♮ descending



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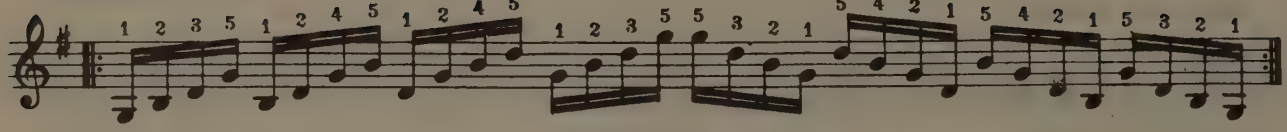
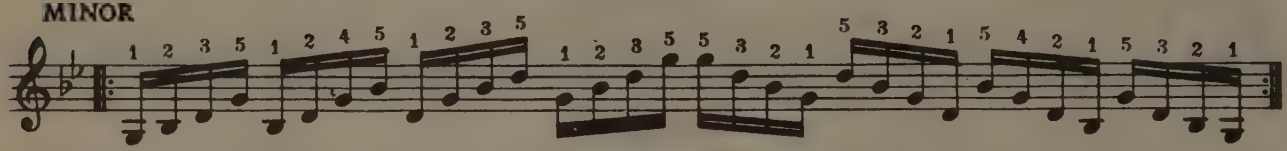
Arpeggios of G

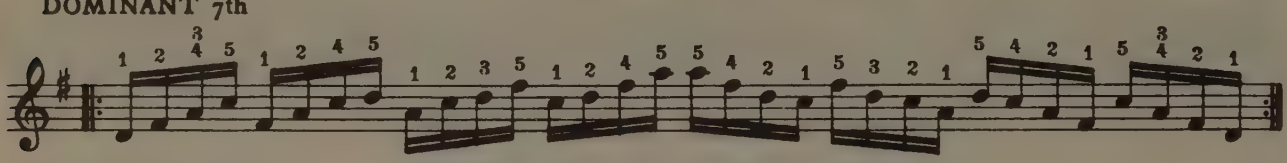
MAJOR



MINOR



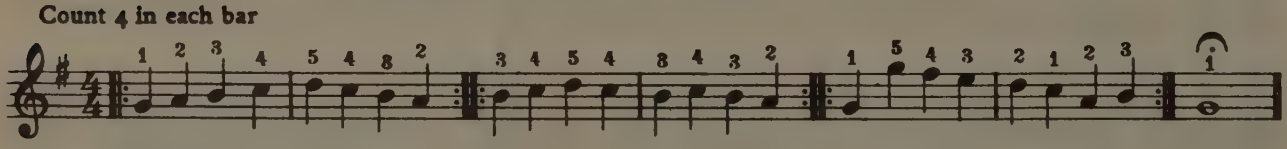
DOMINANT 7th



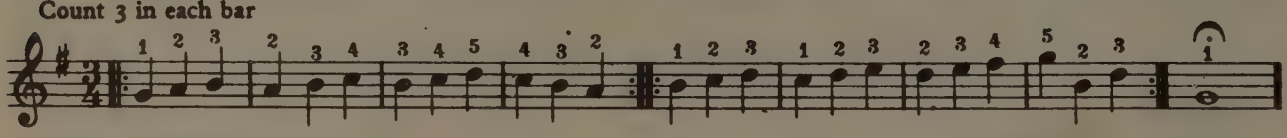
DIMINISHED 7th

Exercises in Key of G

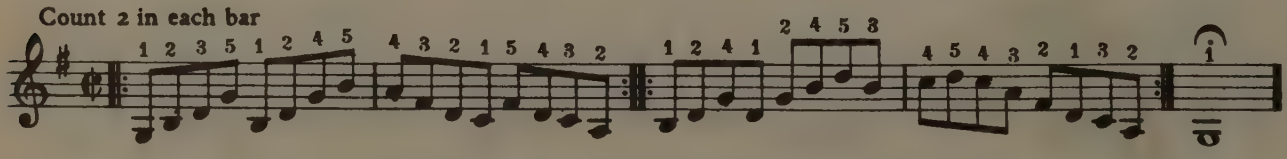
Count 4 in each bar



Count 3 in each bar



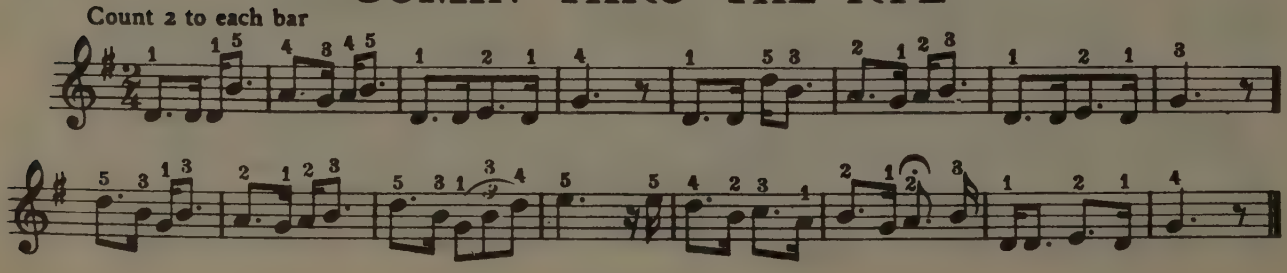
Count 2 in each bar



Recreation in Key of G

COMIN' THRO' THE RYE

Count 2 to each bar

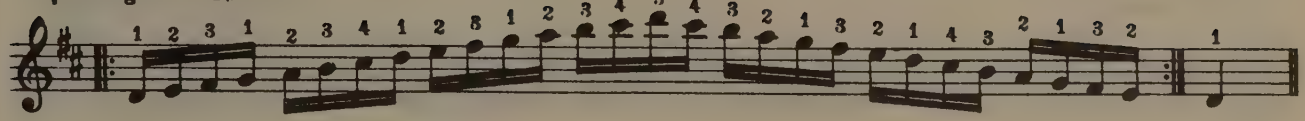


Scales of D

(TWO ♯'s=F & C)

MAJOR

4th finger on C♯

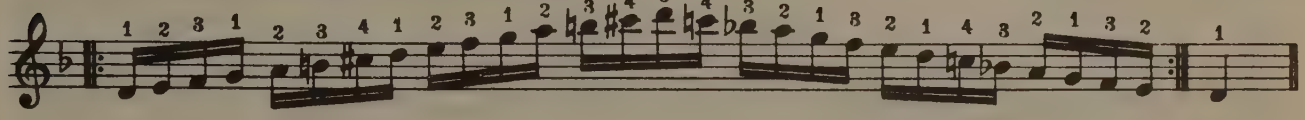


HARMONIC MINOR

4th finger on C♯

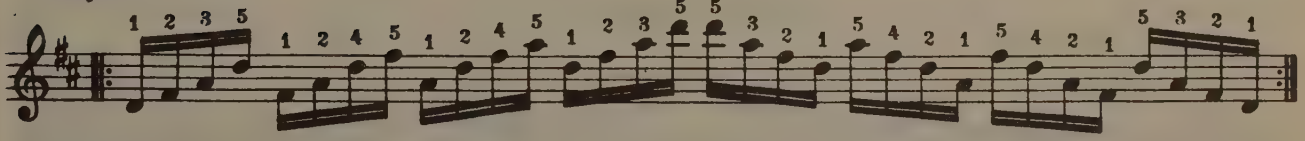
MELODIC MINOR

4th finger on C♯ ascending and C♮ descending

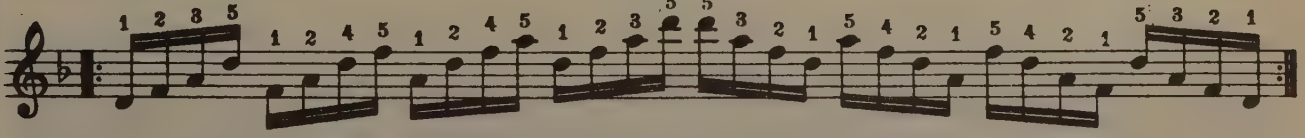


Arpeggios of D

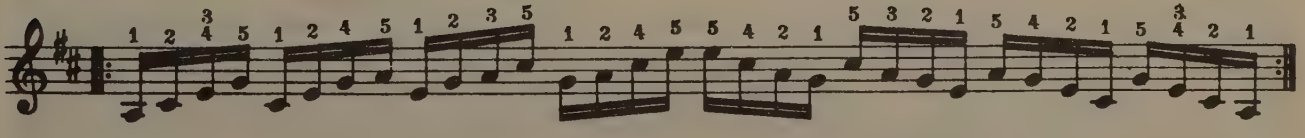
MAJOR



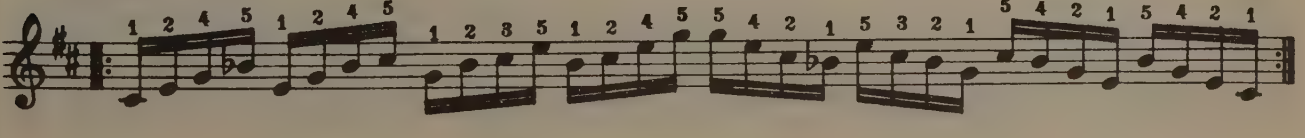
MINOR



DOMINANT 7th

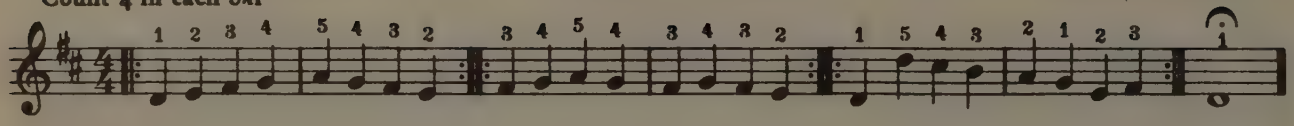


DIMINISHED 7th

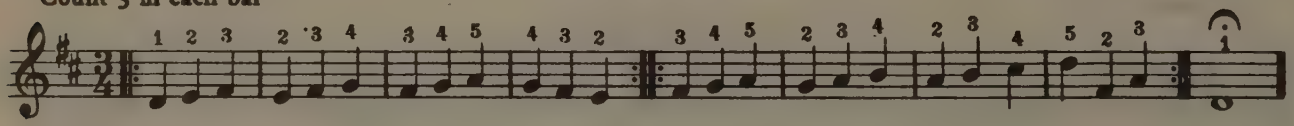


Exercises in Key of D

Count 4 in each bar

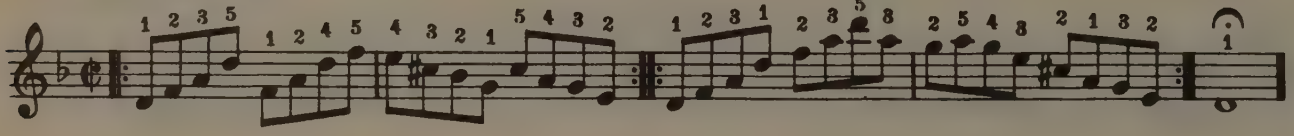


Count 3 in each bar



MINOR

Count 2 in each bar

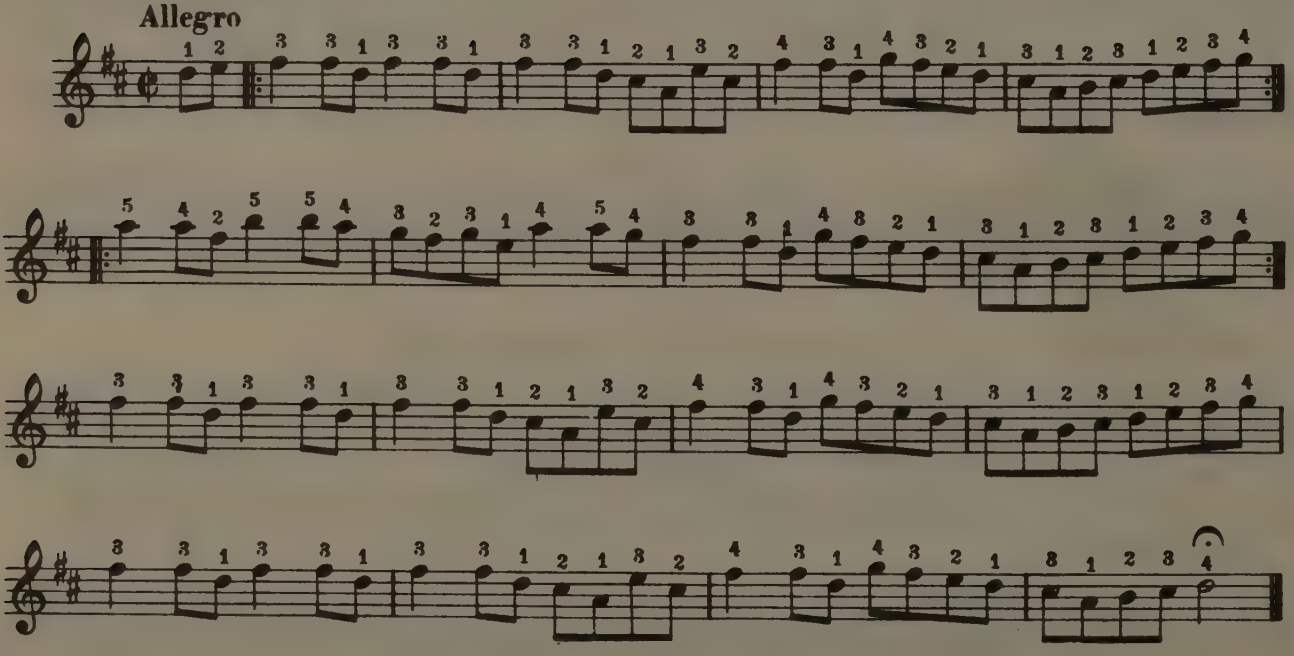


Recreation in Key of D

FAIRY DANCE

Count 2 in each bar

Allegro

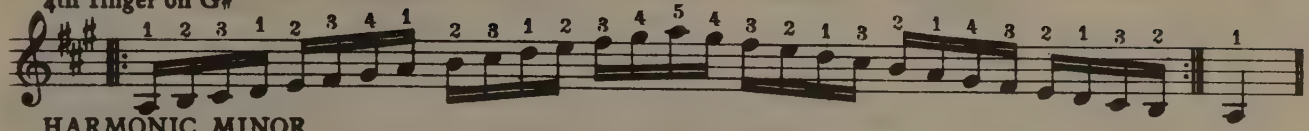


Scales and Arpeggios of A

(THREE #'s=F, C & G)

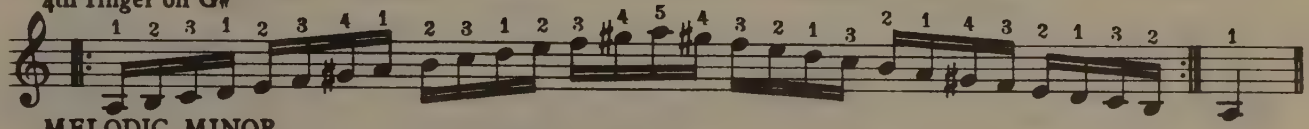
MAJOR

4th finger on G#



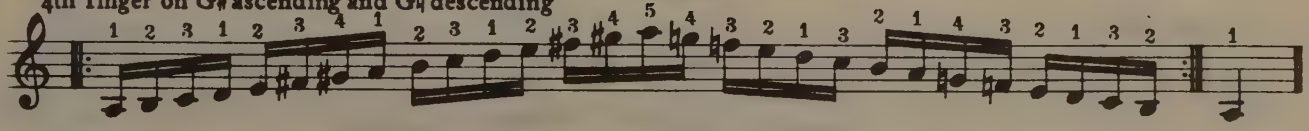
HARMONIC MINOR

4th finger on G#

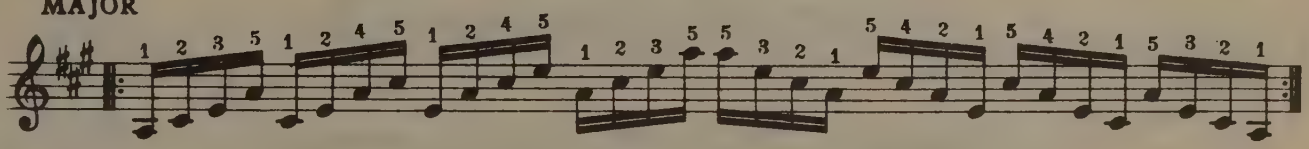


MELODIC MINOR

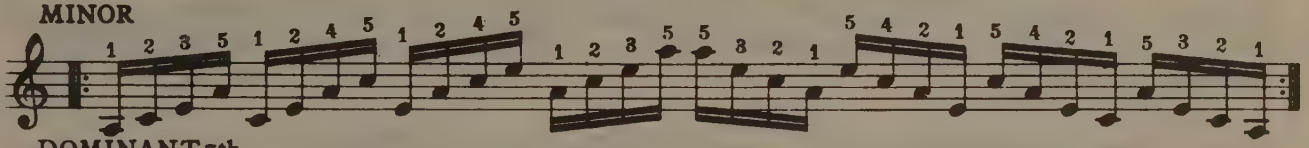
4th finger on G# ascending and G♮ descending



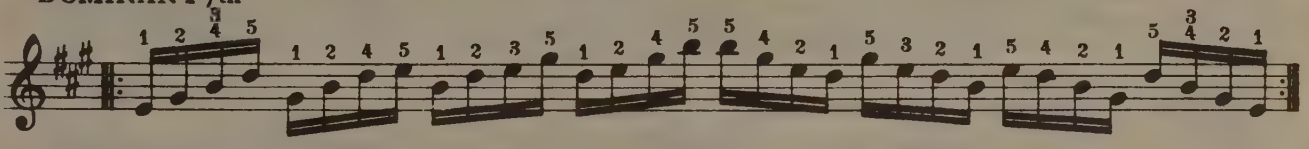
MAJOR



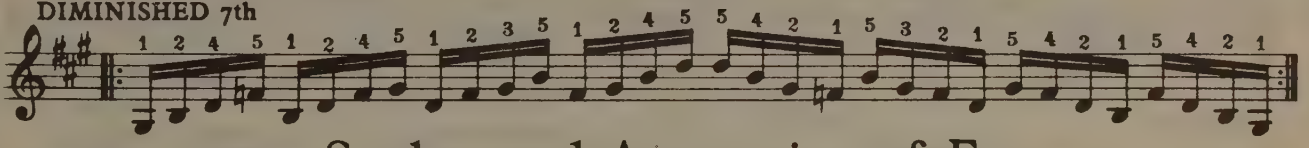
MINOR



DOMINANT 7th



DIMINISHED 7th

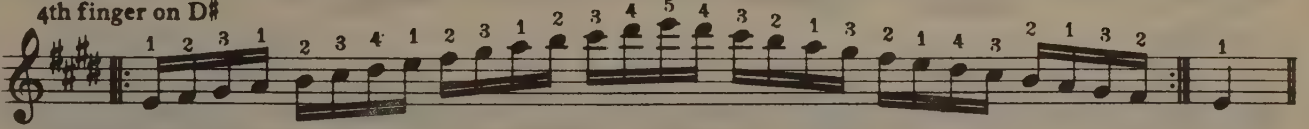


Scales and Arpeggios of E

(FOUR #'s=F, C, G & D)

MAJOR

4th finger on D#

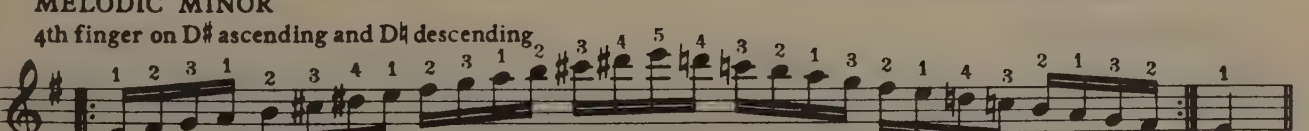


HARMONIC MINOR

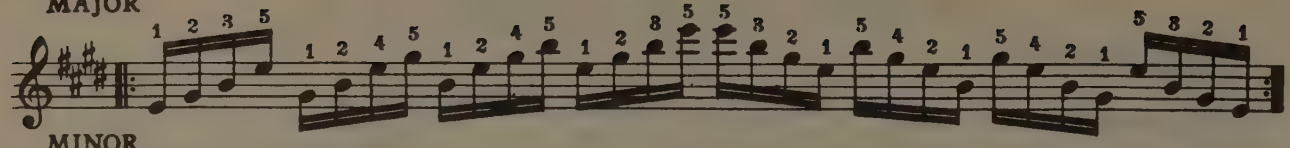
4th finger on D#

MELODIC MINOR

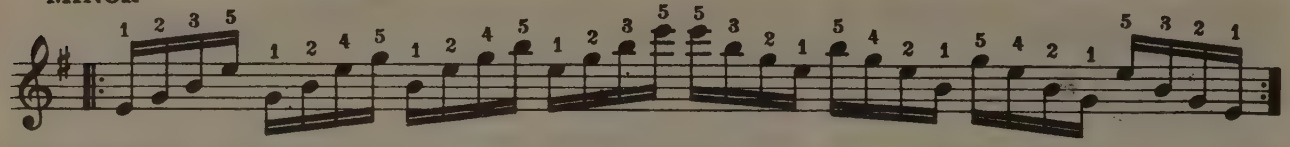
4th finger on D# ascending and D♮ descending



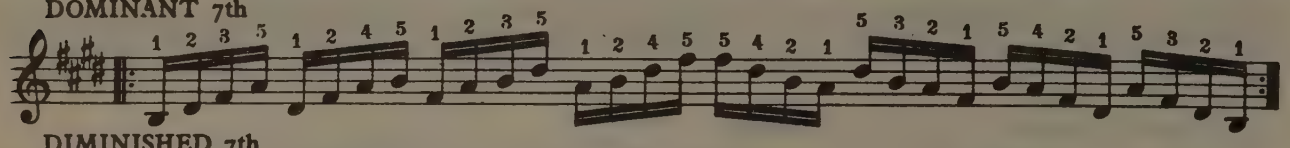
MAJOR



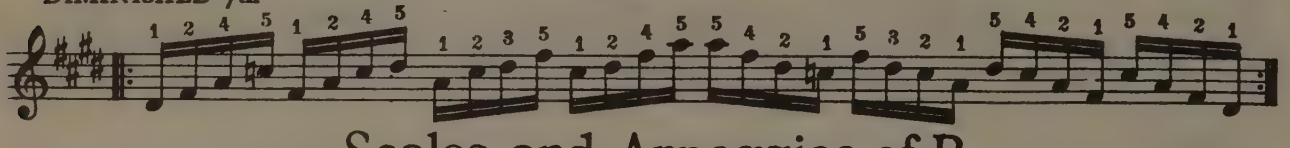
MINOR



DOMINANT 7th



DIMINISHED 7th

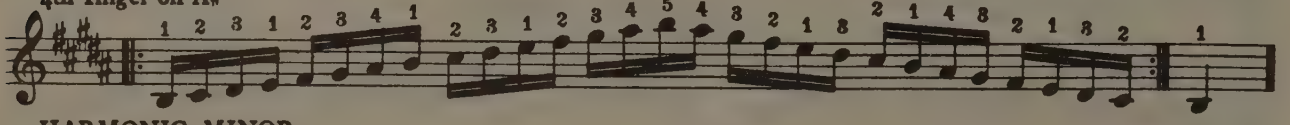


Scales and Arpeggios of B

(FIVE #'s=F, C, G, D & A)

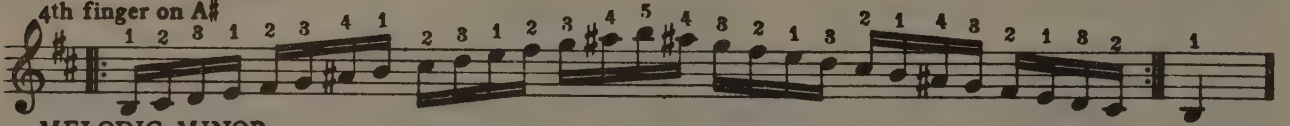
MAJOR

4th finger on A#



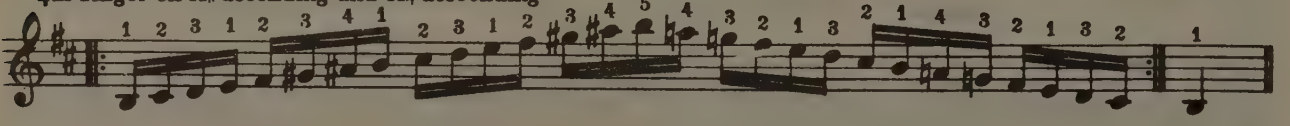
HARMONIC MINOR

4th finger on A#

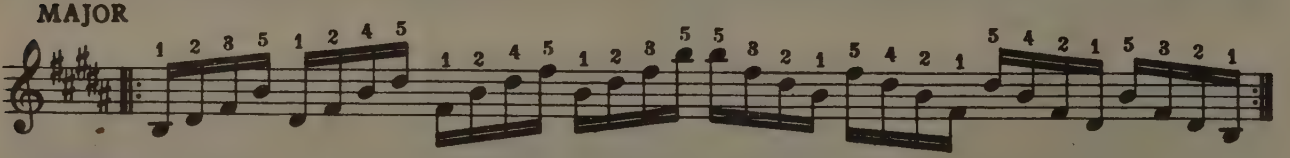


MELODIC MINOR

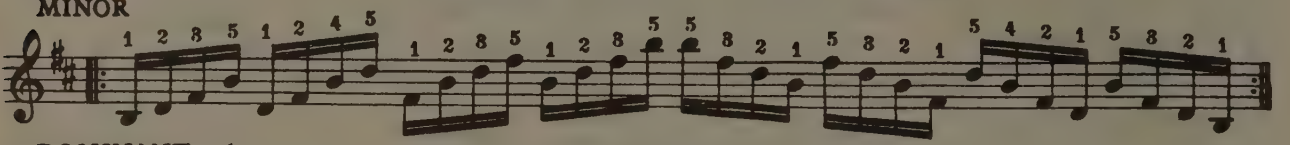
4th finger on A# ascending and A♮ descending



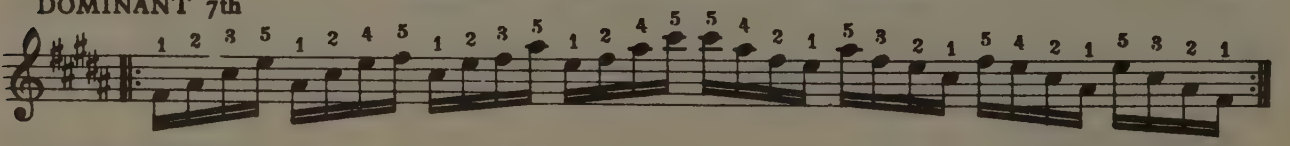
MAJOR



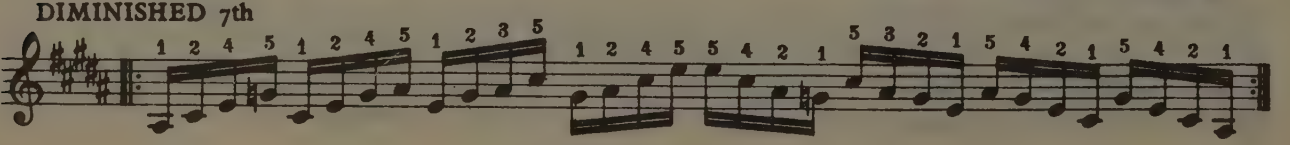
MINOR



DOMINANT 7th



DIMINISHED 7th



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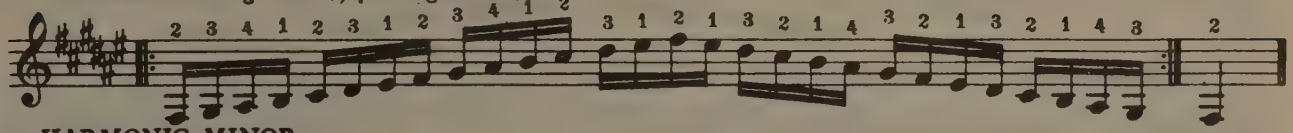
Scales and Arpeggios of F Sharp

(Enharmonic G flat)

(SIX #'s=F,C,G,D,A&E)

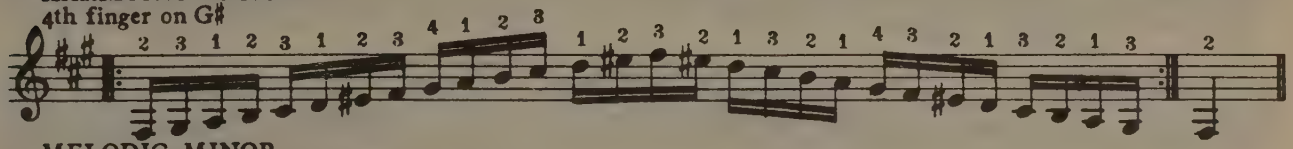
MAJOR

Commence 2nd finger on F♯, 4th finger on A♯



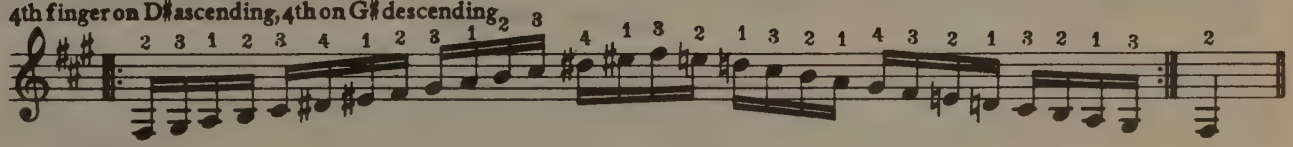
HARMONIC MINOR

4th finger on G♯

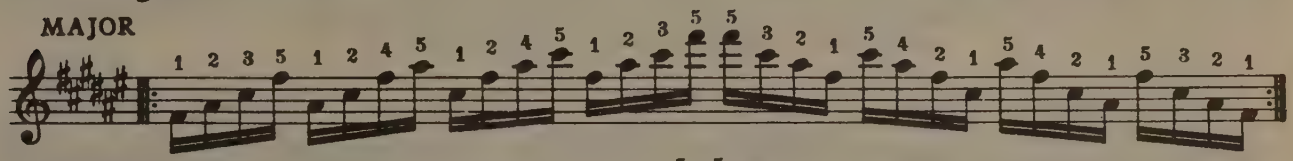


MELODIC MINOR

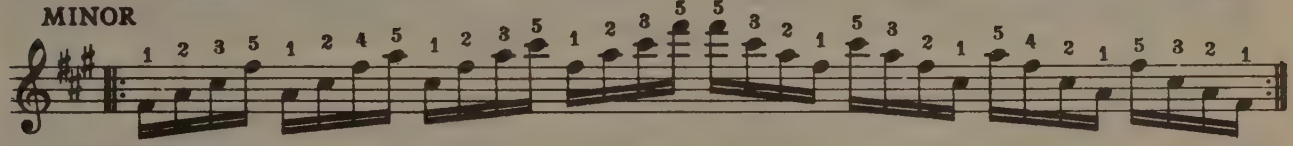
4th finger on D♯ascending, 4th on G♯descending



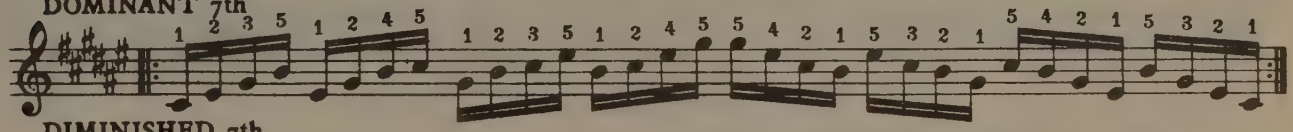
MAJOR



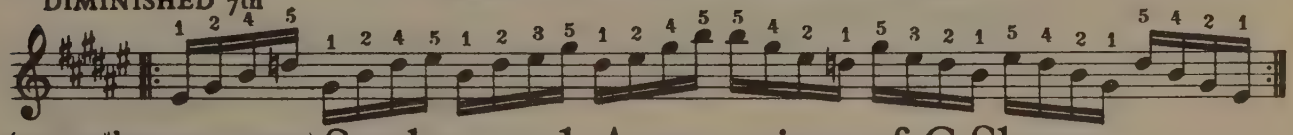
MINOR



DOMINANT 7th



DIMINISHED 7th



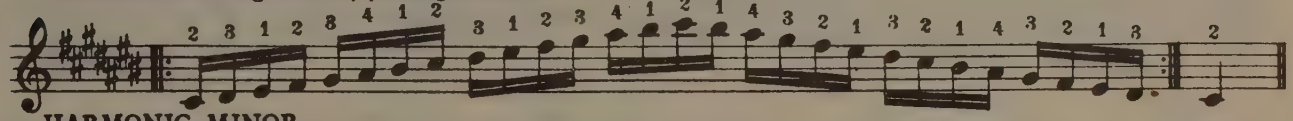
Scales and Arpeggios of C Sharp

(Enharmonic D flat)

(SEVEN #'s=F,C,G,D,A,E&B)

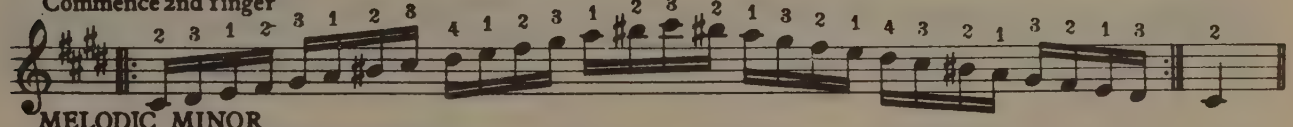
MAJOR

Commence 2nd finger on C♯, 4th finger on A♯



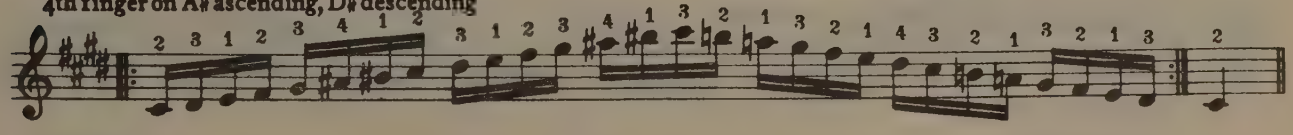
HARMONIC MINOR

Commence 2nd finger

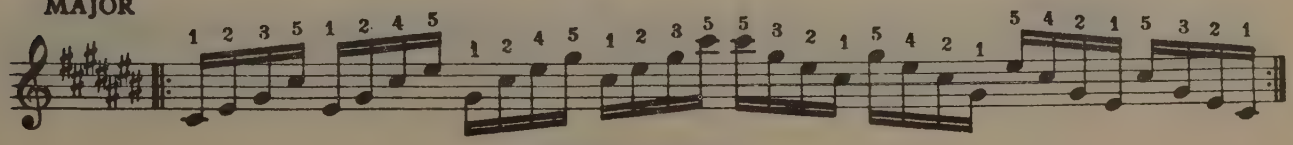


MELODIC MINOR

4th finger on A♯ ascending, D♯ descending



MAJOR



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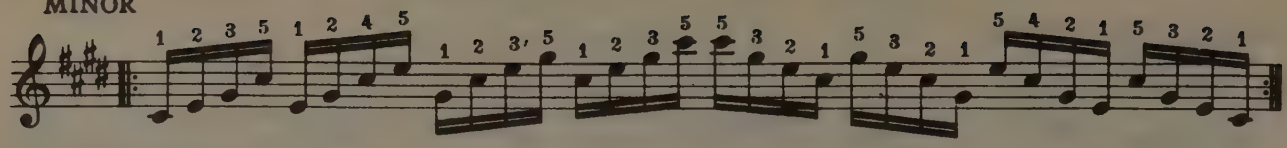
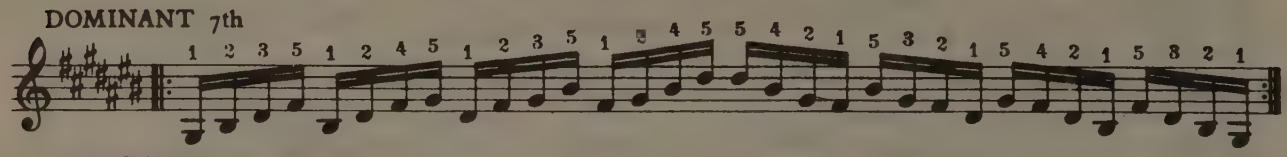
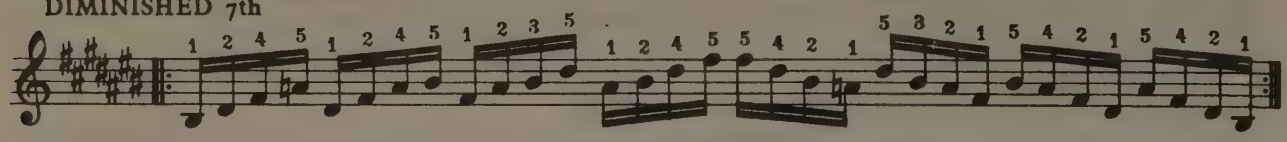
MINOR



DOMINANT 7th



DIMINISHED 7th



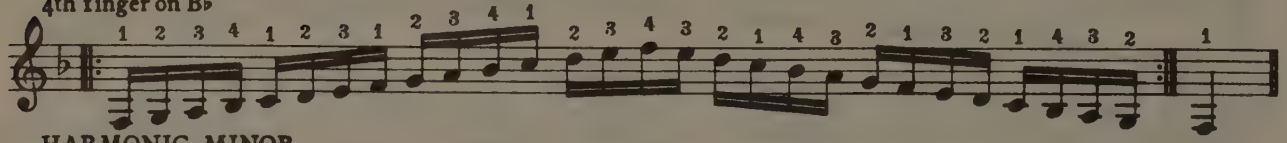
THE FLAT KEYS

Scales and Arpeggios of F

(ONE ♭ = B)

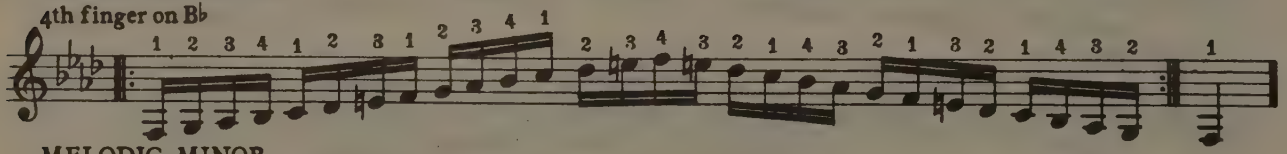
MAJOR

4th finger on B♭



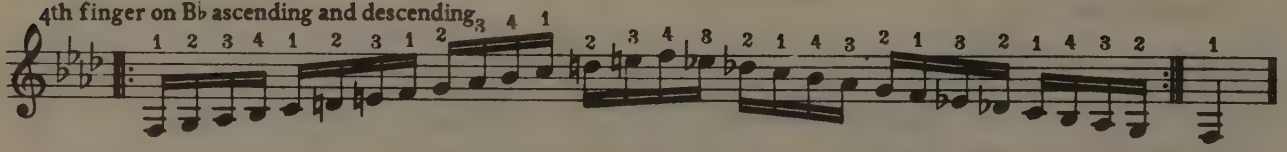
HARMONIC MINOR

4th finger on B♭

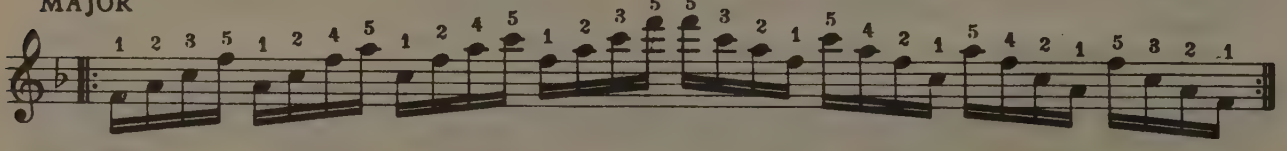


MELODIC MINOR

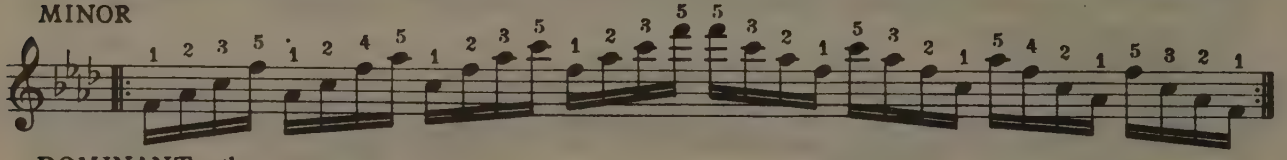
4th finger on B♭ ascending and descending



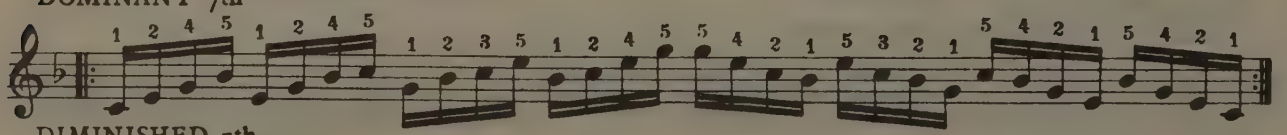
MAJOR



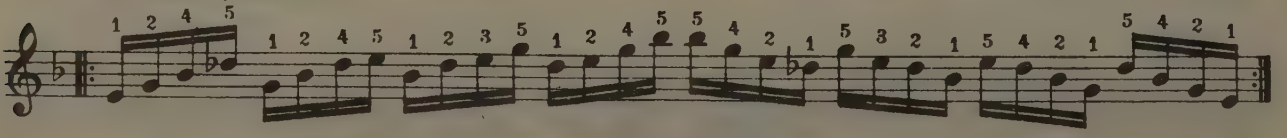
MINOR



DOMINANT 7th



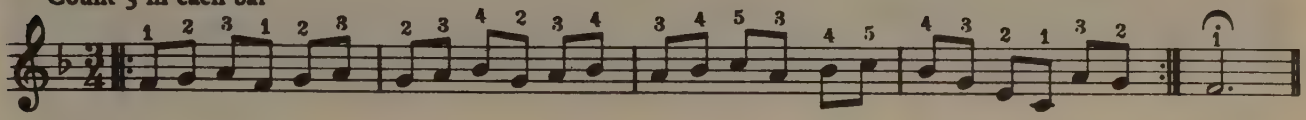
DIMINISHED 7th



Exercises in Key of F

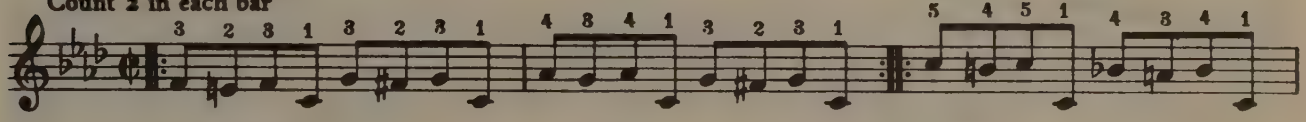
Count 4 in each bar

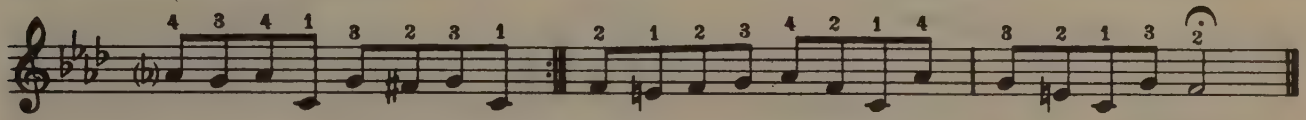
Count 3 in each bar



MINOR

Count 2 in each bar

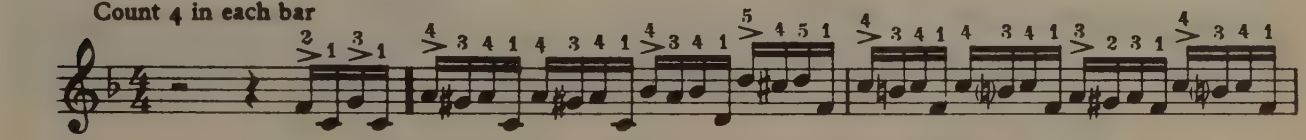


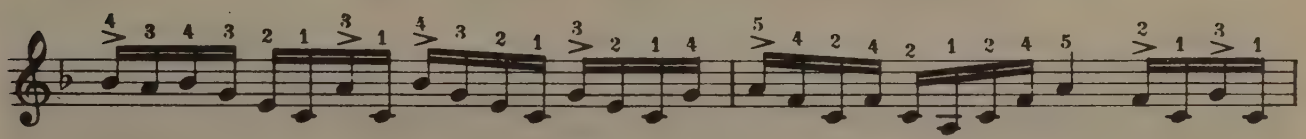


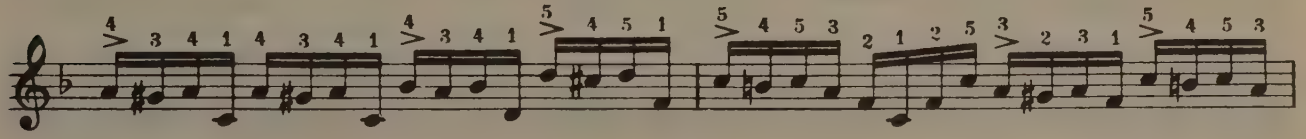
Recreation in Key of F
Variation on HOME, SWEET HOME

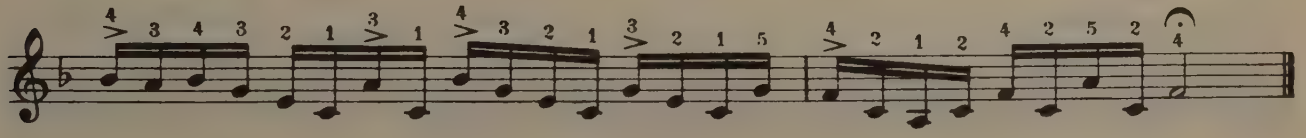
The accented notes form the melody

Count 4 in each bar







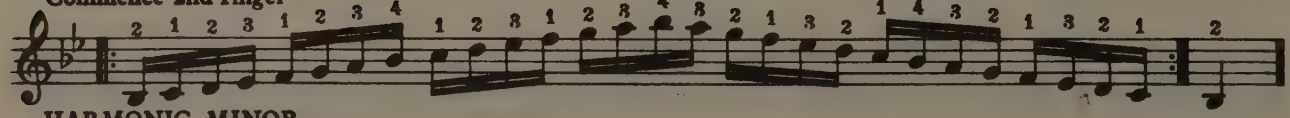


Scales and Arpeggios of B flat

(TWO ♭'s=F & B)

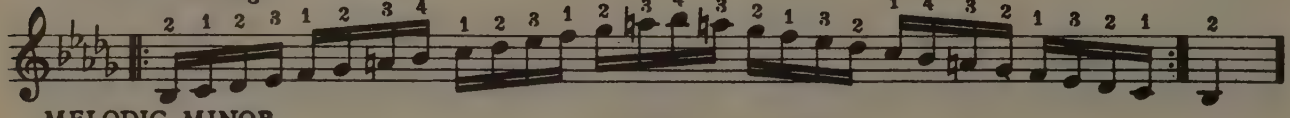
MAJOR

Commence 2nd finger



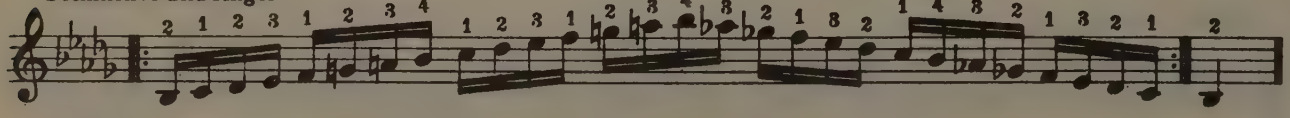
HARMONIC MINOR

Commence 2nd finger

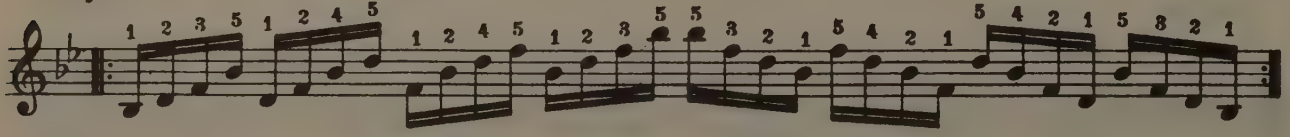


MELODIC MINOR

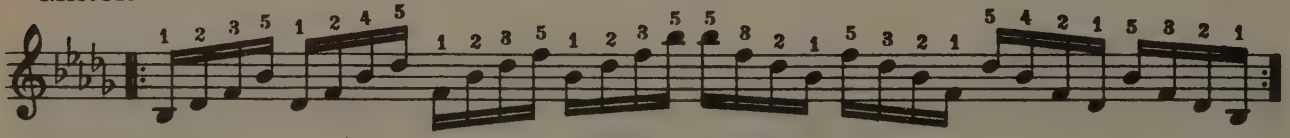
Commence 2nd finger



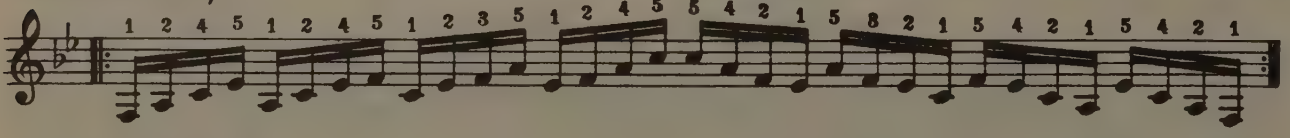
MAJOR



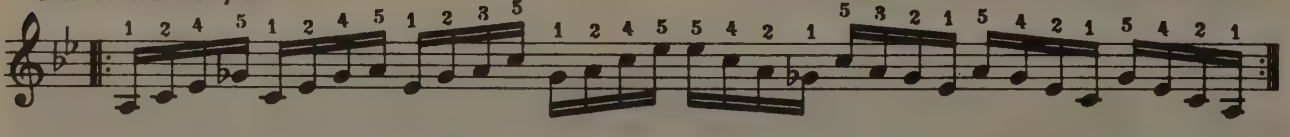
MINOR



DOMINANT 7th

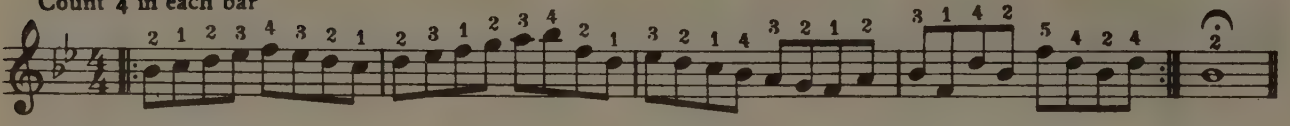


DIMINISHED 7th

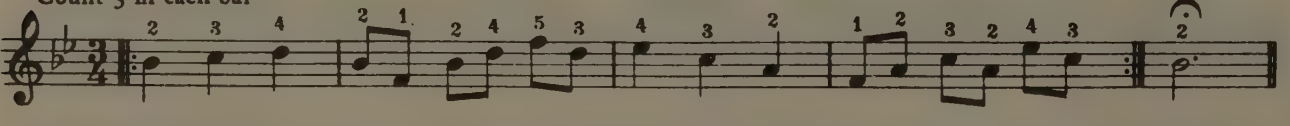


Exercises in Key of B flat

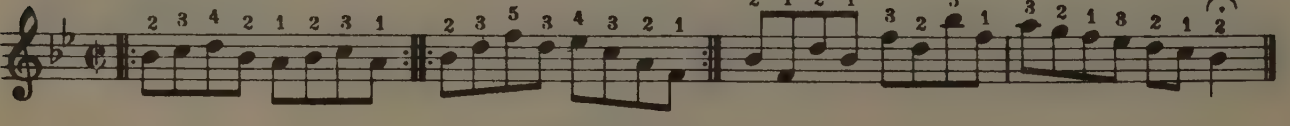
Count 4 in each bar



Count 3 in each bar



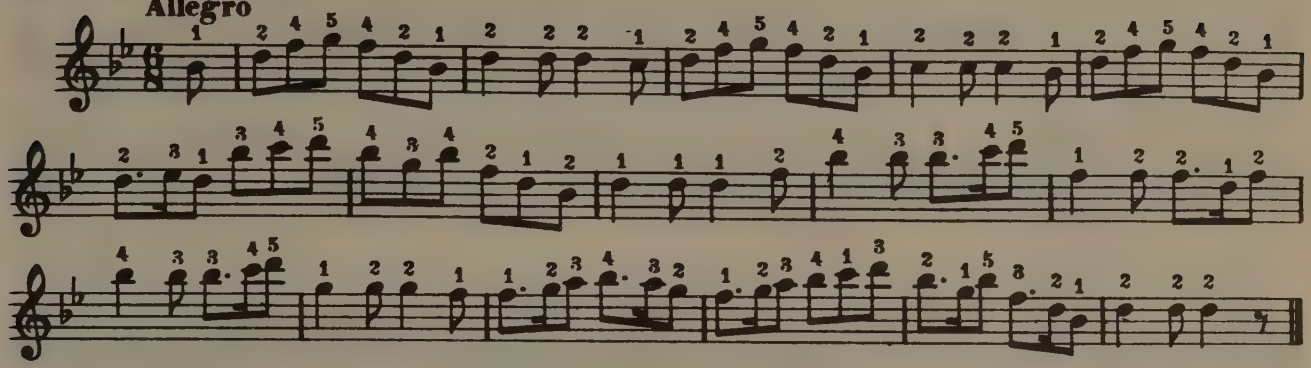
Count 2 in each bar



Recreation in Key of B flat
THE CAMPBELLS ARE COMING

Count 2 in each bar

Allegro

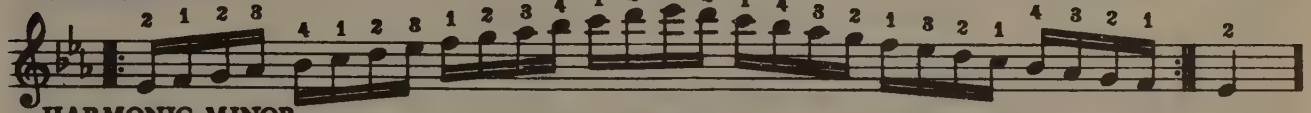


Scales and Arpeggios of E flat

(THREE ♭'s-B, E & A)

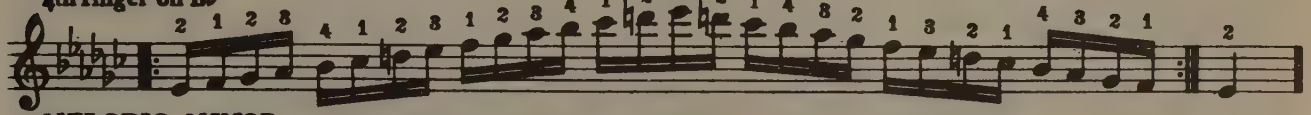
MAJOR

4th finger on B♭



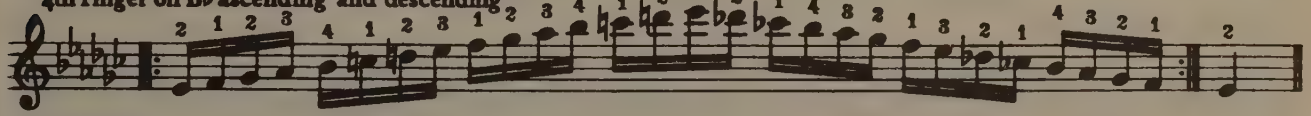
HARMONIC MINOR

4th finger on B♭

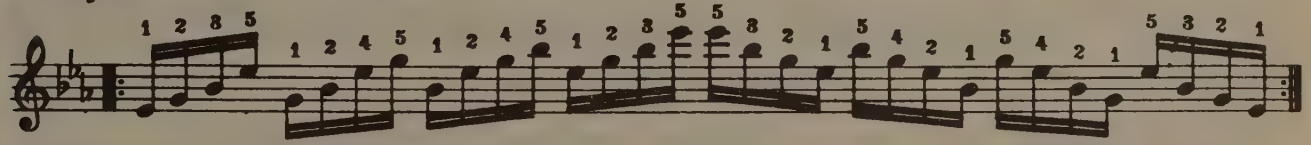


MELODIC MINOR

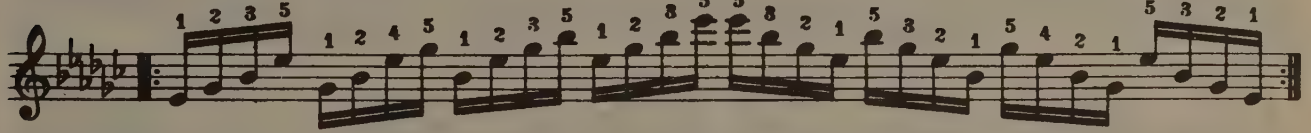
4th finger on B♭ ascending and descending



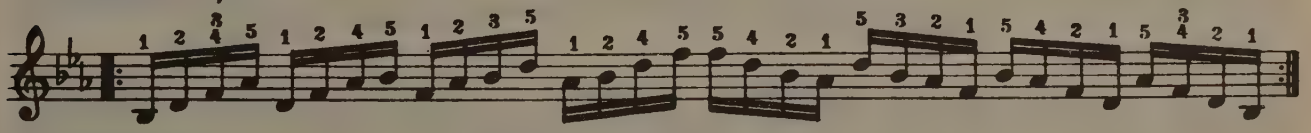
MAJOR



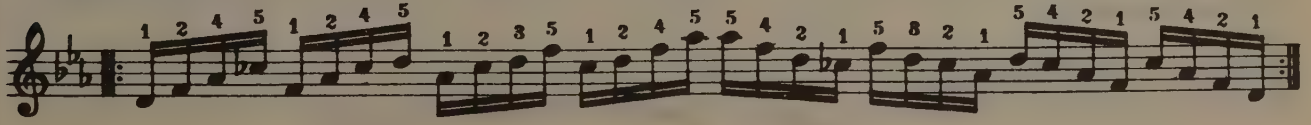
MINOR



DOMINANT 7th



DIMINISHED 7th

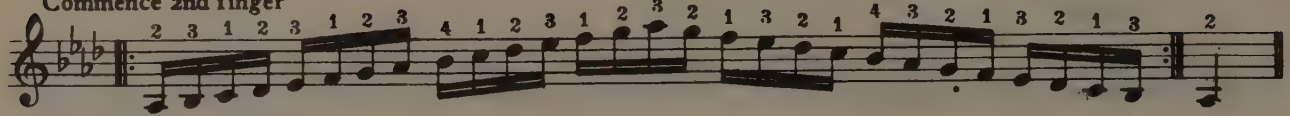


Scales and Arpeggios of A flat

(FOUR ♭'s=B, E, A & D)

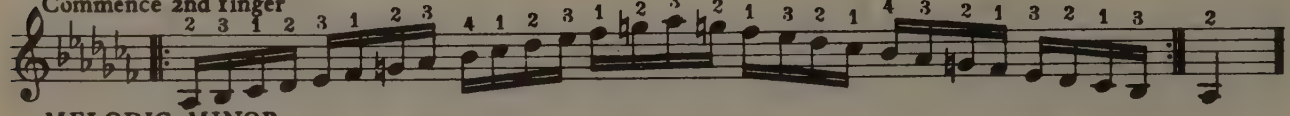
MAJOR

Commence 2nd finger



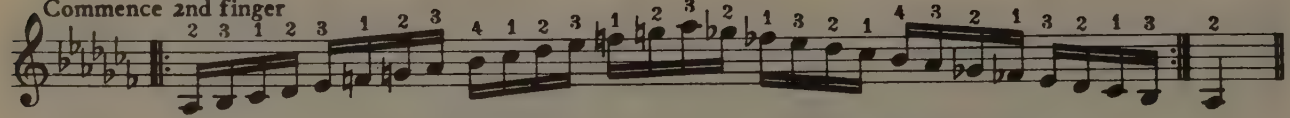
HARMONIC MINOR

Commence 2nd finger

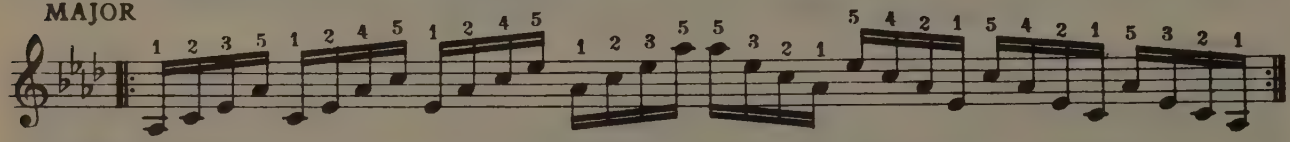


MELODIC MINOR

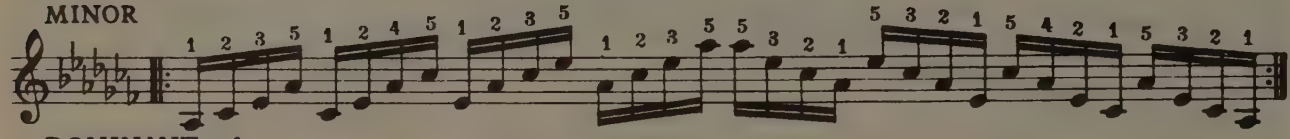
Commence 2nd finger



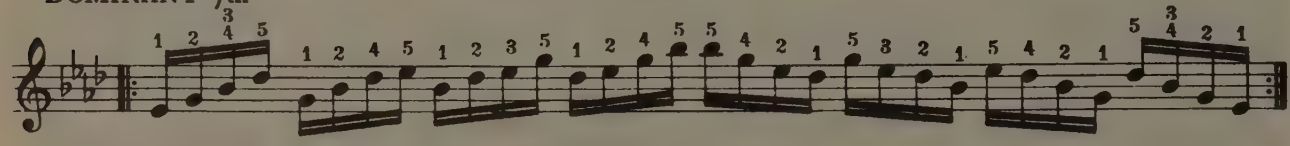
MAJOR



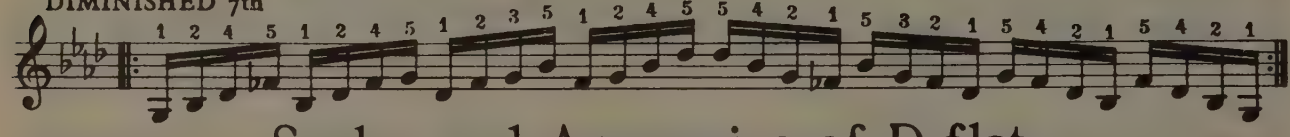
MINOR



DOMINANT 7th



DIMINISHED 7th



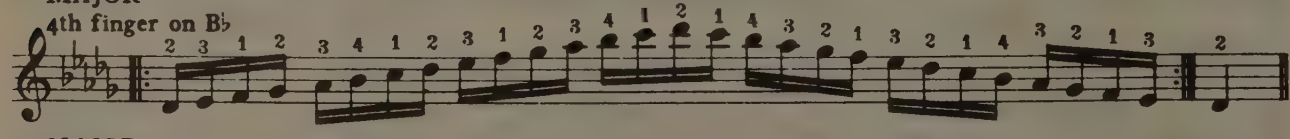
Scales and Arpeggios of D flat

(FIVE ♭'s=B, E, A, D & G)

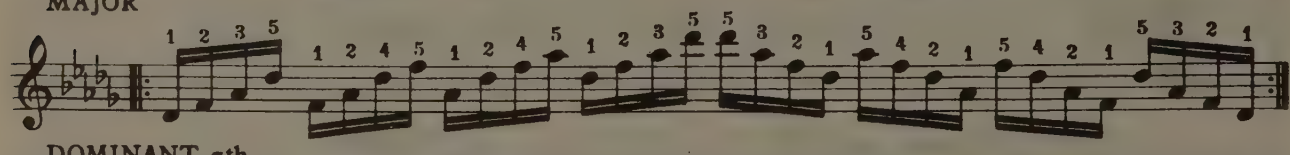
(Enharmonic C Sharp)

MAJOR

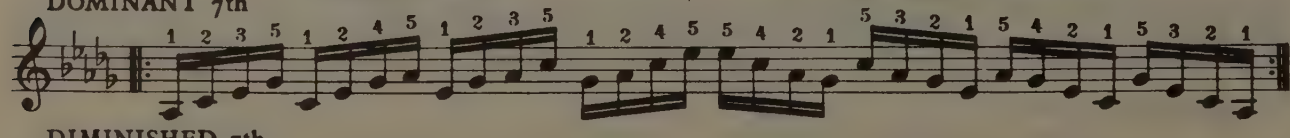
4th finger on B♭



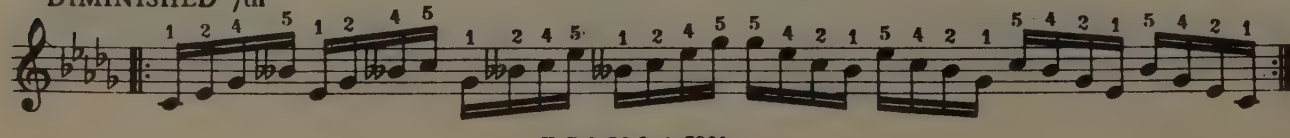
MAJOR



DOMINANT 7th



DIMINISHED 7th



Scales and Arpeggios of G flat

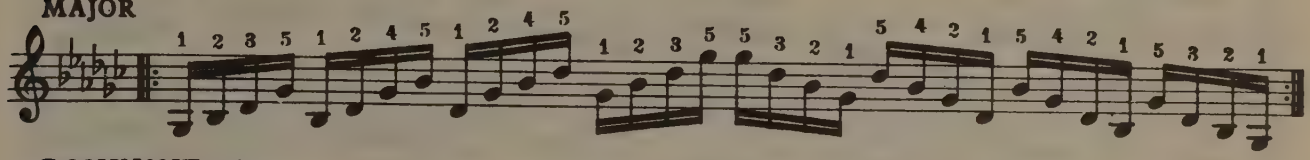
(Enharmonic F Sharp)

(SIX ♭'s=B,E,A,D,G&C)

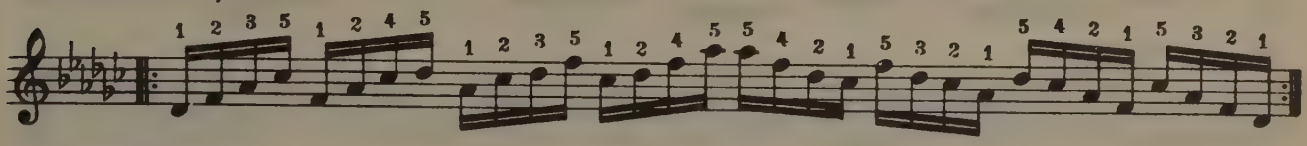
MAJOR

4th finger on B♭

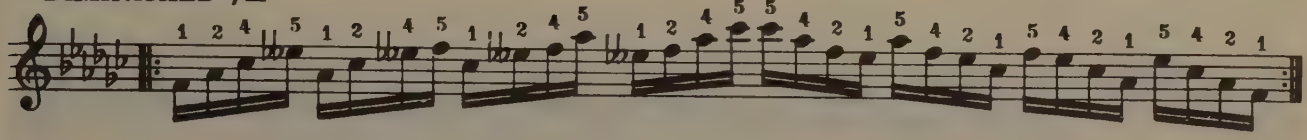
MAJOR



DOMINANT 7th



DIMINISHED 7th



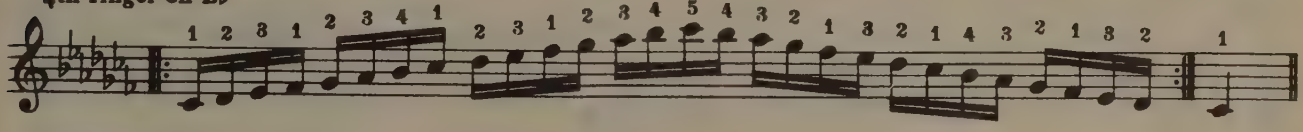
Scales and Arpeggios of C flat

(Enharmonic B major)

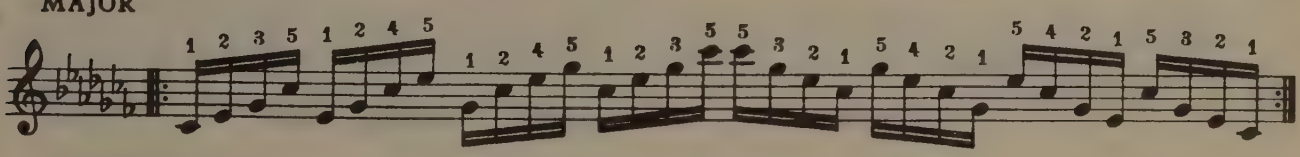
(SEVEN ♭'s=B,E,A,D,G,C&F)

MAJOR

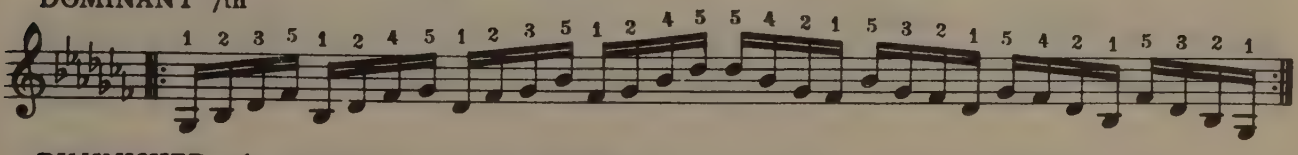
4th finger on B♭



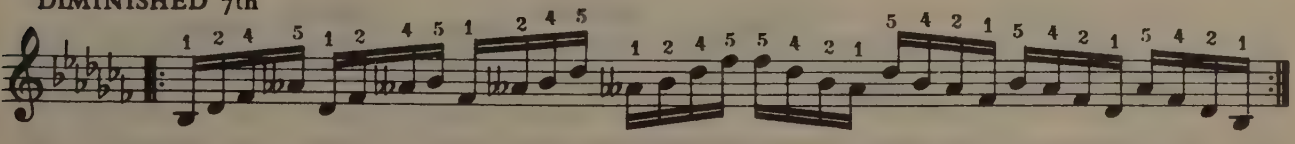
MAJOR



DOMINANT 7th



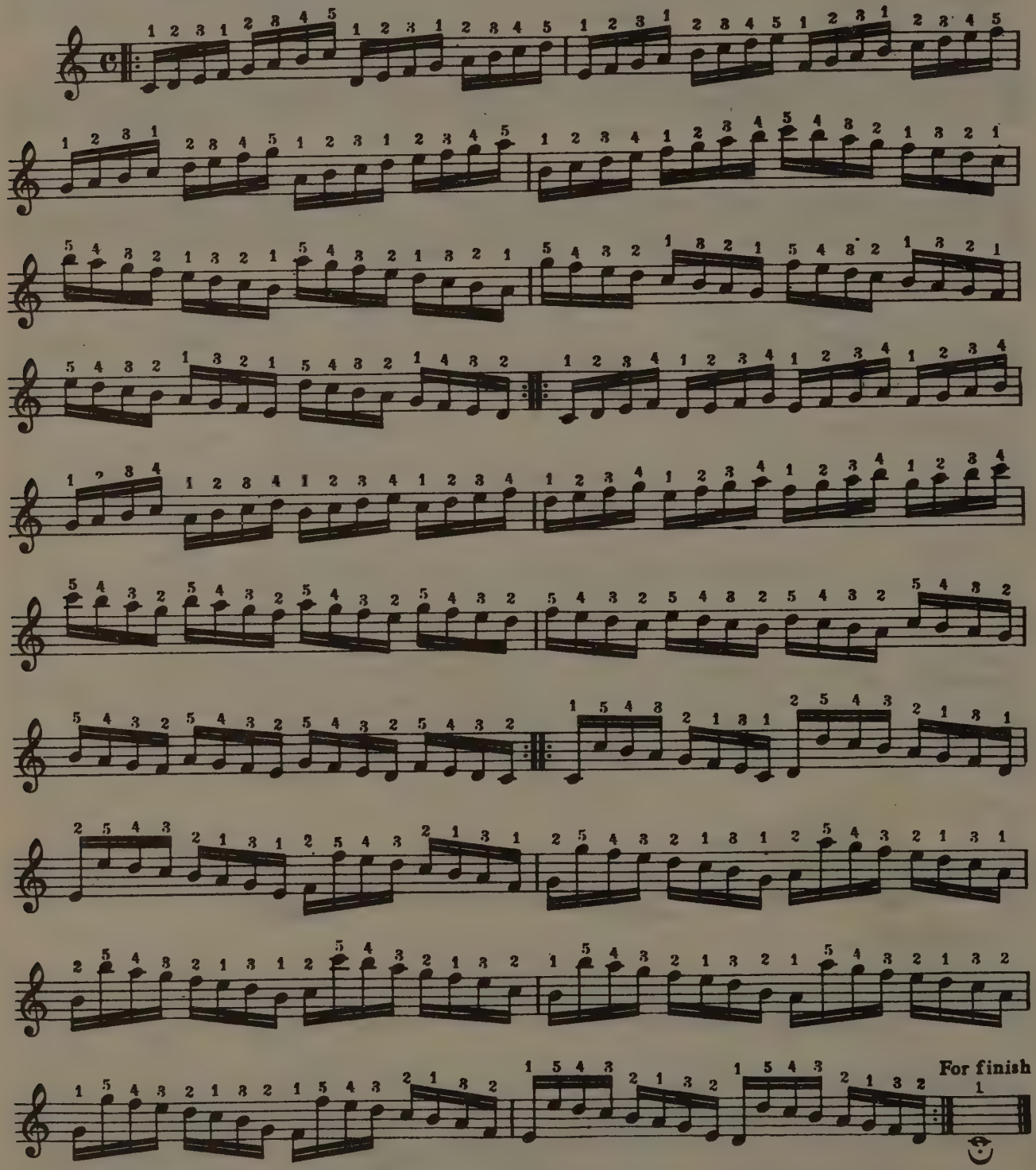
DIMINISHED 7th



A Short Study in Scale Playing

GEORGE SCOTT-WOOD

This study, although written in the *Key of C*, should be practised and played in *every Key*, in order to become thoroughly acquainted with each and every scale.



N.B. The fingering of the above is only suitable when the Study is played in the Key of C, but if the student has systematically practised the orthodox fingerings as shown in the preceding scales, the fingers will automatically fall into correct position.

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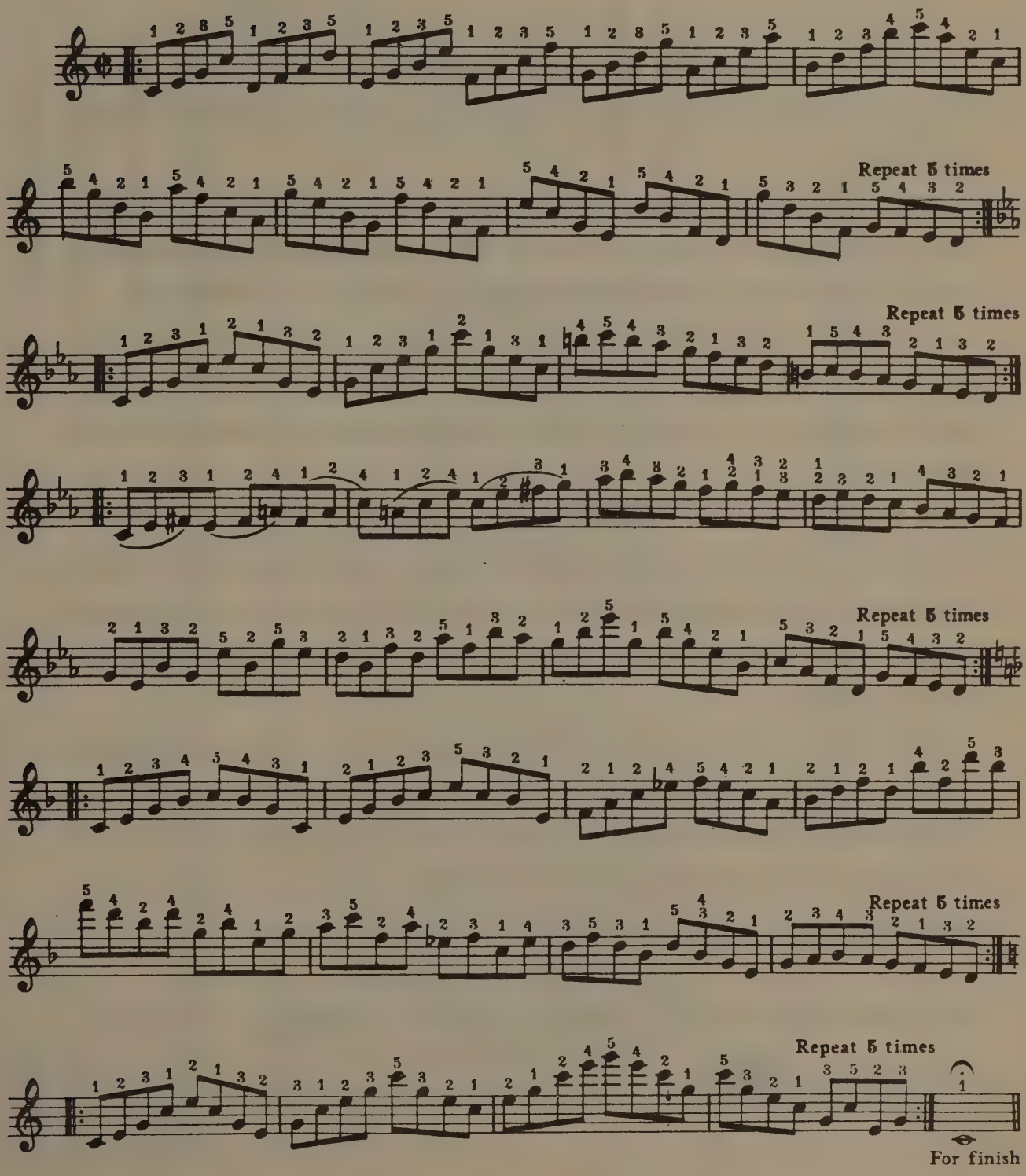
A Short Study in Arpeggio Playing

GEORGE SCOTT-WOOD



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Introduction to Chapter 4

There are nine different Bass Keyboard Diagrams shown in the following chapter, but it is only necessary for the student to study and memorise that one which is suitable to his instrument.

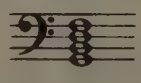
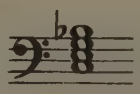
It is not sufficient for the student to have merely a passing knowledge of the Keys on the Bass Keyboard. He must get to know them thoroughly, for without such knowledge he can never hope to render any composition correctly and convincingly.

A little tedious work may be experienced by the student at first in trying to locate some of the Bass Keys. This is undoubtedly due to the fact that the vision is obscured when the instrument is in a playing position. Therefore, this little hint may prove useful to beginners:—

Mark a little cross on the Key (C) on the Row of Fundamental Basses with a nail file or some other instrument. (e.g., ⊗) Just sufficient to allow you to feel it when the instrument is in a playing position. Then use the marked Bass Key as a landmark to obtain your other basses and chords. This hint may seem primitive but it is, however, none the less effective.

Concerning those Piano Accordion Bass Keyboards which include rows of Dominant and Diminished 7ths, I might at this point save a considerable amount of confusion.

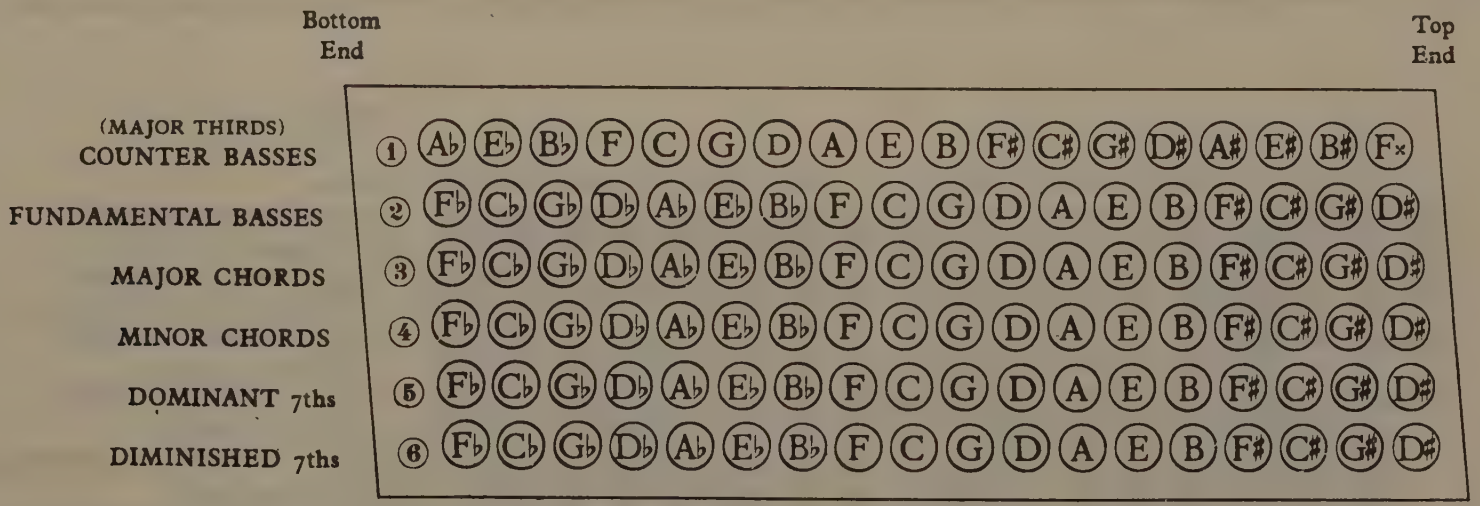
The chords are *not* the Dominant and Diminished 7th chords of their equivalents on the Row of Fundamental Basses *but take their designations from their equivalents on that Row.* (See diagram of 108 Bass Keyboard Stradella's-System)

For instance the chord of the Dominant 7th of C is  but the chord of C seventh is 

Chapter 4

Diagrams of the Various Left Hand Keyboards and Systems

108 Bass Keyboard (Stradella's System)

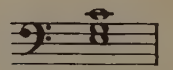


The construction of the notation employed on this Bass Keyboard is known as "Stradella's System," and is the one which is principally in use.

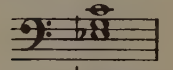
Row ① is composed of the Counterbasses and each note in this row is pitched at an interval of a Major Third above its equivalent in Row ②

Row ② is composed of the FUNDAMENTAL BASSES

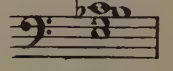
Row ③ „ „ „ „ MAJOR COMMON CHORDS (e.g. If Key marked C in this Row were pressed, resulting chord would be:-



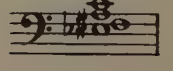
Row ④ „ „ „ „ MINOR COMMON CHORDS („ „ „ „ „ „ „ „ „ „ „ „ „ „ „ „



Row ⑤ „ „ „ „ DOMINANT 7th CHORDS („ „ „ „ „ „ „ „ „ „ „ „ „ „ „ „



Row ⑥ „ „ „ „ DIMINISHED 7th CHORDS („ „ „ „ „ „ „ „ „ „ „ „ „ „ „ „



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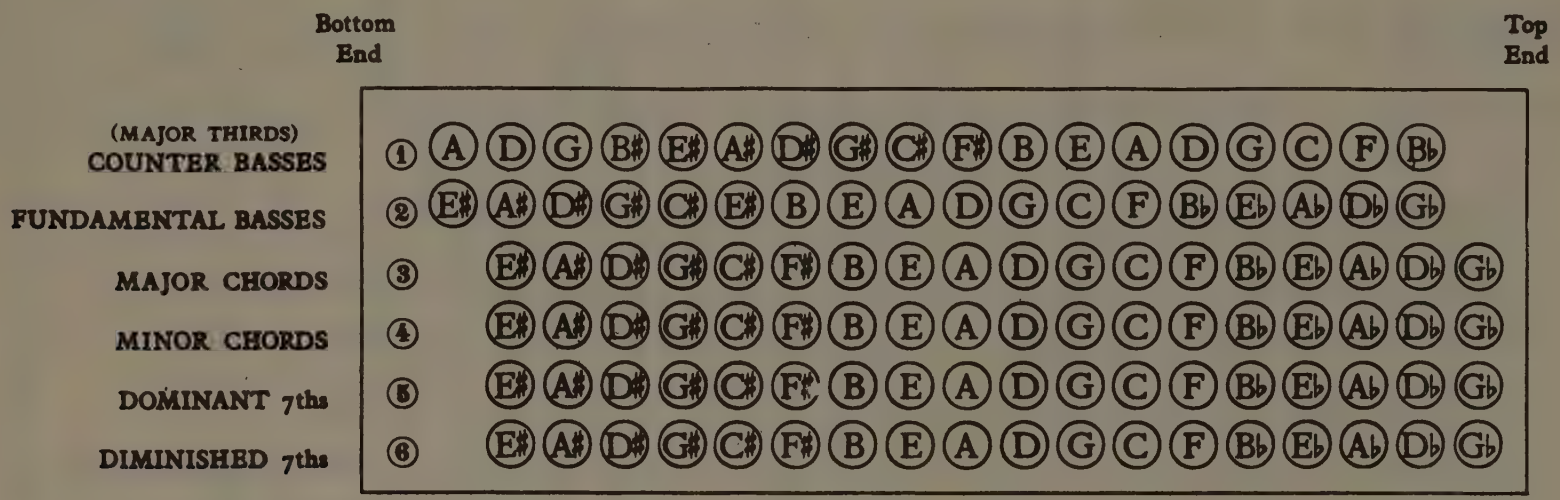
108 Bass Keyboard (Soprani's System)


Bottom End
Top End
(MAJOR THIRDS) COUNTER BASSES
FUNDAMENTAL BASSES
MAJOR CHORDS
MINOR CHORDS
DOMINANT 7ths
DIMINISHED 7ths
① A D G B♯ E♯ A♯ D♯ G♯ C♯ F♯ B E A D G C F B♭
② E♯ A♯ D♯ G♯ C♯ E♯ B E A D G C F B♭ E♭ A♭ D♭ G♭
③ E♯ A♯ D♯ G♯ C♯ F♯ B E A D G C F B♭ E♭ A♭ D♭ G♭
④ E♯ A♯ D♯ G♯ C♯ F♯ B E A D G C F B♭ E♭ A♭ D♭ G♭
⑤ E♯ A♯ D♯ G♯ C♯ F♯ B E A D G C F B♭ E♭ A♭ D♭ G♭
⑥ E♯ A♯ D♯ G♯ C♯ F♯ B E A D G C F B♭ E♭ A♭ D♭ G♭

The construction of the notation on this Bass Keyboard is known as Soprani's System, and, as it will be seen, is arranged in the inverse order of Stradella's System.

Sometimes another row of Keys is utilized in the Soprani and Stradella Systems. This row, if included, would be situated above Row ① and would contain the Minor Counterbasses or Minor Thirds.

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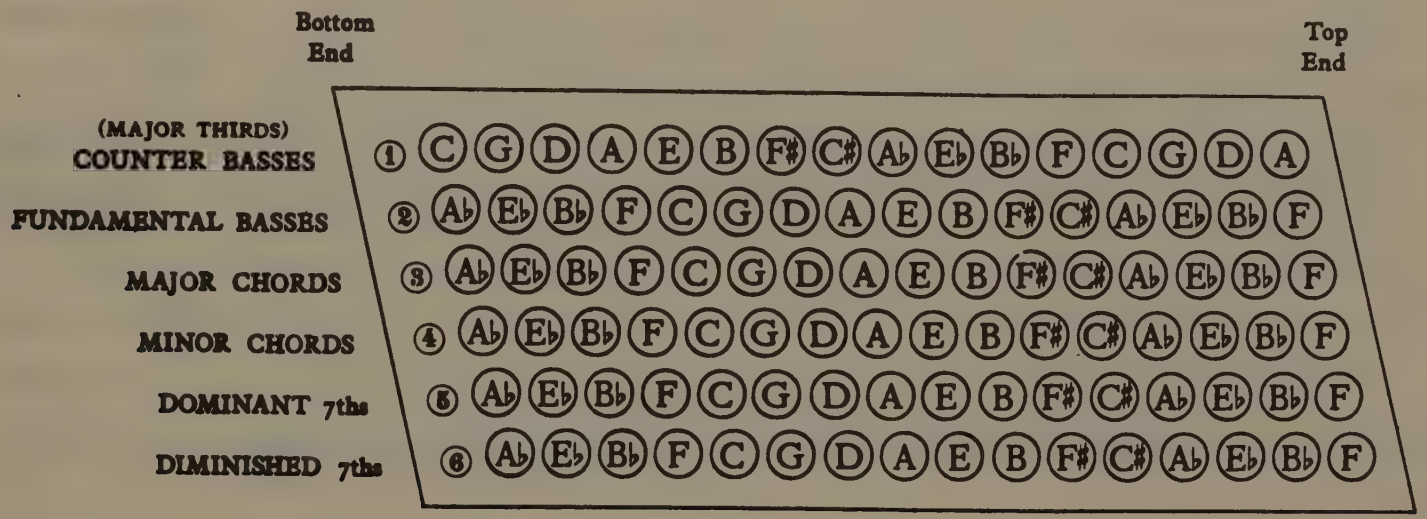
96 Bass Keyboard (Stradella's System)


Bottom End
Top End
(MAJOR THIRDS) COUNTER BASSES
FUNDAMENTAL BASSES
MAJOR CHORDS
MINOR CHORDS
DOMINANT 7ths
DIMINISHED 7ths
1 C G D A E B F# C# Ab Eb Bb F C G D A
2 Ab Eb Bb F C G D A E B F# C# Ab Eb Bb F
3 Ab Eb Bb F C G D A E B F# C# Ab Eb Bb F
4 Ab Eb Bb F C G D A E B F# C# Ab Eb Bb F
5 Ab Eb Bb F C G D A E B F# C# Ab Eb Bb F
6 Ab Eb Bb F C G D A E B F# C# Ab Eb Bb F

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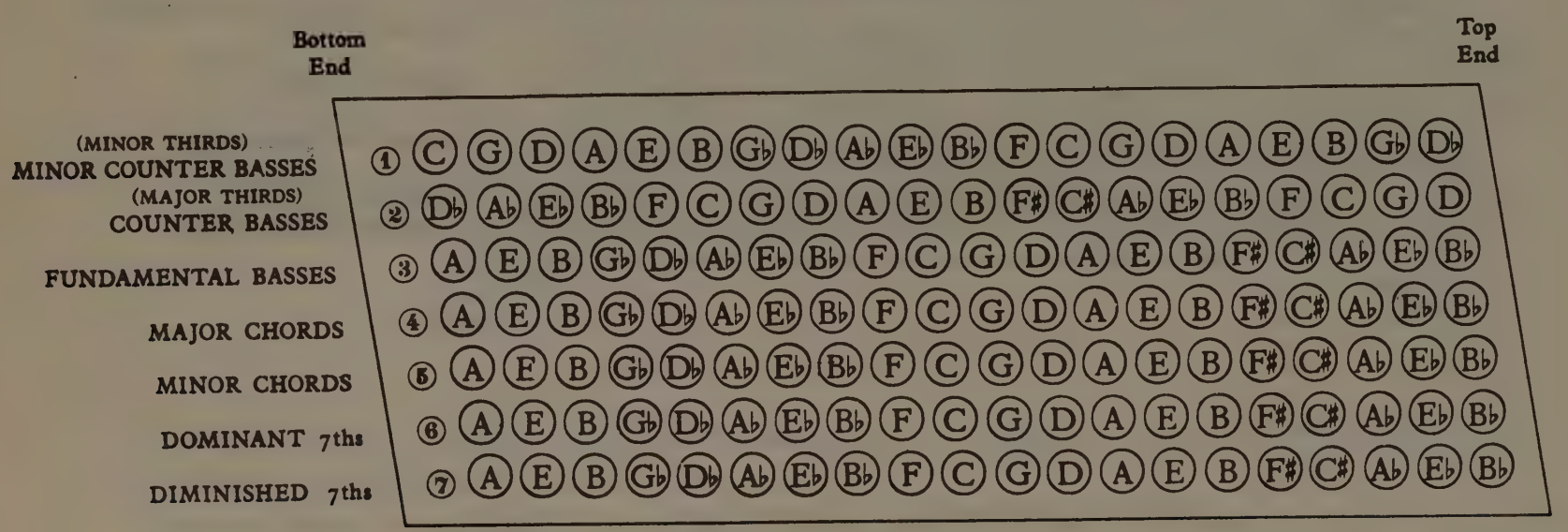
Bass Keyboards of the "Stradella's American System"

The following four instruments (140, 120, 80 and 48 Bass Keyboard) are very popular in America. They are excellent instruments and are manufactured by R. Galanti & Bros., of New York. The most practicable and complete with regard to musical possibility are those with 140 and 120 Bass Keys. Those others with 80 and 48 Bass Keys, although not allowing the same scope for execution, are nevertheless equipped with all Keys necessary for the needs of the average player.

140 Bass Keyboard (Stradella's American System)

(Seven Rows)


Bottom End
Top End
(MINOR THIRDS) MINOR COUNTER BASSES
(MAJOR THIRDS) COUNTER BASSES
FUNDAMENTAL BASSES
MAJOR CHORDS
MINOR CHORDS
DOMINANT 7ths
DIMINISHED 7ths
① C G D A E B G♭ D♭ A♭ E♭ B♭ F C G D A E B G♭ D♭
② D♭ A♭ E♭ B♭ F C G D A E B F♯ C♯ A♭ E♭ B♭ F C G D
③ A E B G♭ D♭ A♭ E♭ B♭ F C G D A E B F♯ C♯ A♭ E♭ B♭
④ A E B G♭ D♭ A♭ E♭ B♭ F C G D A E B F♯ C♯ A♭ E♭ B♭
⑤ A E B G♭ D♭ A♭ E♭ B♭ F C G D A E B F♯ C♯ A♭ E♭ B♭
⑥ A E B G♭ D♭ A♭ E♭ B♭ F C G D A E B F♯ C♯ A♭ E♭ B♭
⑦ A E B G♭ D♭ A♭ E♭ B♭ F C G D A E B F♯ C♯ A♭ E♭ B♭

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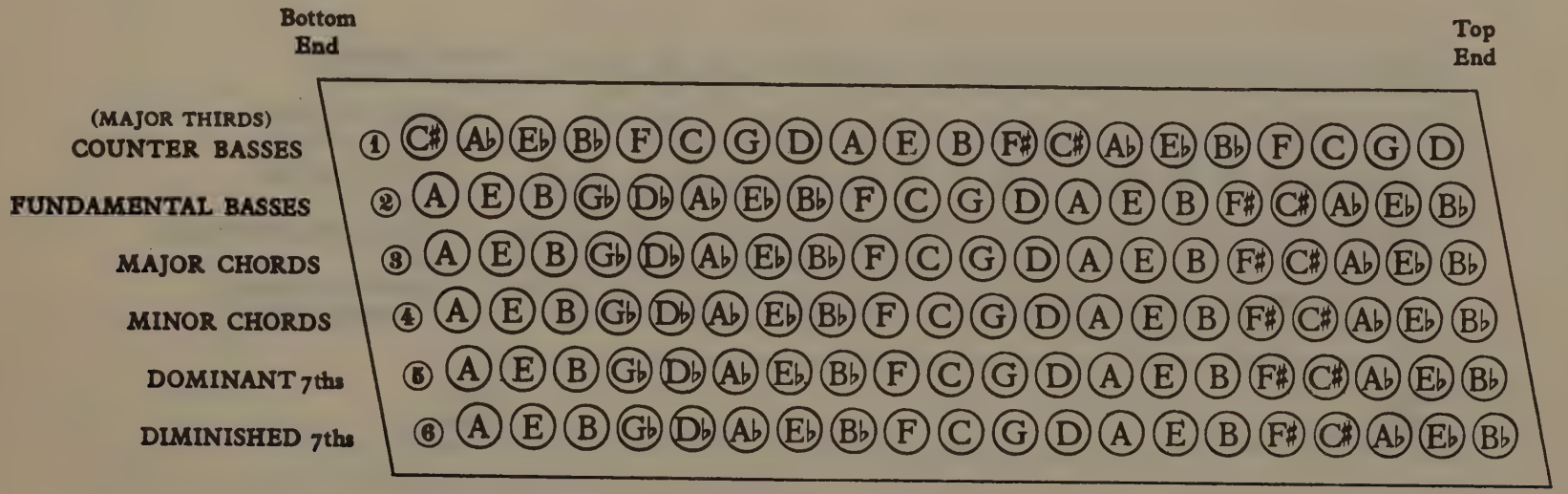
120 Bass Keyboard (Stradella's American System)

This Bass System is employed on the HOHNER instruments and numerous other makes.


Bottom End
Top End
(MAJOR THIRDS) COUNTER BASSES
FUNDAMENTAL BASSES
MAJOR CHORDS
MINOR CHORDS
DOMINANT 7ths
DIMINISHED 7ths
1 C♯ A♭ E♭ B♭ F C G D A E B F♯ C♯ A♭ E♭ B♭ F C G D
2 A E B G♭ D♭ A♭ E♭ B♭ F C G D A E B F♯ C♯ A♭ E♭ B♭
3 A E B G♭ D♭ A♭ E♭ B♭ F C G D A E B F♯ C♯ A♭ E♭ B♭
4 A E B G♭ D♭ A♭ E♭ B♭ F C G D A E B F♯ C♯ A♭ E♭ B♭
5 A E B G♭ D♭ A♭ E♭ B♭ F C G D A E B F♯ C♯ A♭ E♭ B♭
6 A E B G♭ D♭ A♭ E♭ B♭ F C G D A E B F♯ C♯ A♭ E♭ B♭

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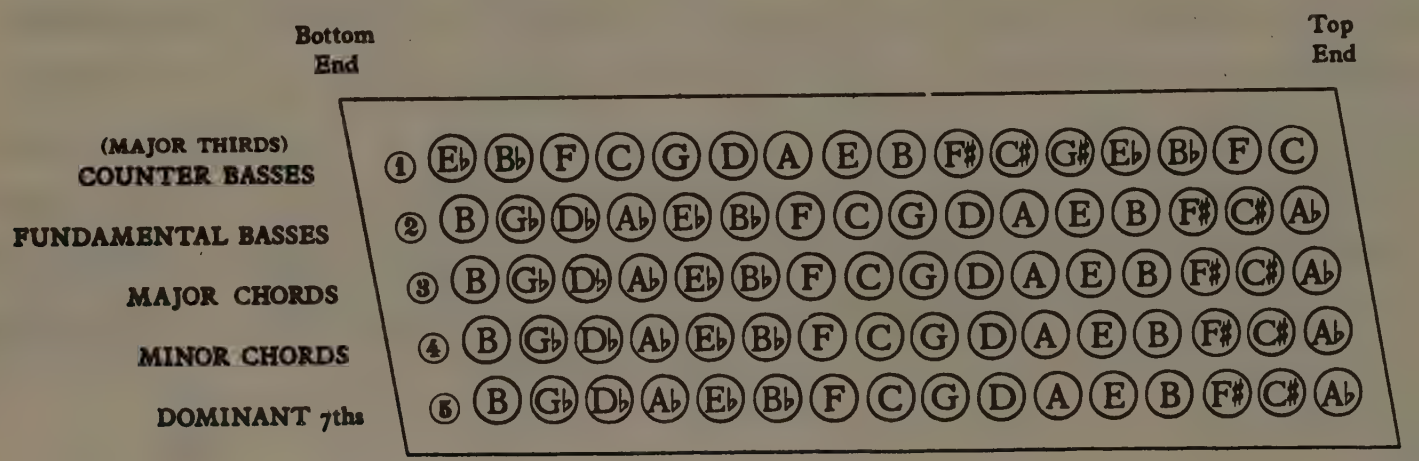
80 Bass Keyboard (Stradella's American System)

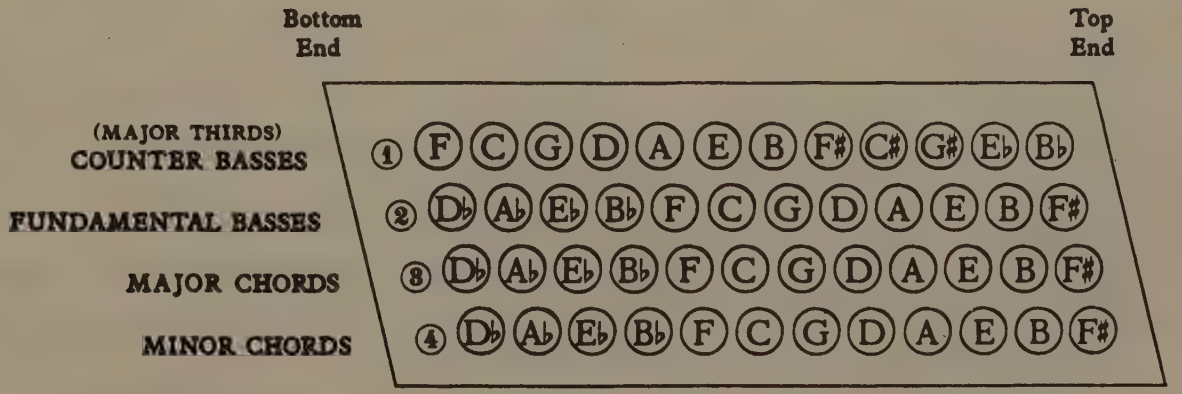
This Bass System is employed on the HOHNER instruments and numerous other makes.


Bottom End
Top End
(MAJOR THIRDS) COUNTER BASSES
FUNDAMENTAL BASSES
MAJOR CHORDS
MINOR CHORDS
DOMINANT 7ths
1 E♭ B♭ F C G D A E B F♯ C♯ G♯ E♭ B♭ F C
2 B G♭ D♭ A♭ E♭ B♭ F C G D A E B F♯ C♯ A♭
3 B G♭ D♭ A♭ E♭ B♭ F C G D A E B F♯ C♯ A♭
4 B G♭ D♭ A♭ E♭ B♭ F C G D A E B F♯ C♯ A♭
5 B G♭ D♭ A♭ E♭ B♭ F C G D A E B F♯ C♯ A♭

K.P. & Co, Ltd. 3981

48 Bass Keyboard (Stradella's American System)

This Bass System is employed on the HOHNER instruments and numerous other makes.


Bottom End
Top End
(MAJOR THIRDS) COUNTER BASSES
FUNDAMENTAL BASSES
MAJOR CHORDS
MINOR CHORDS
① F C G D A E B F♯ C♯ G♯ E♭ B♭
② D♭ A♭ E♭ B♭ F C G D A E B F♯
③ D♭ A♭ E♭ B♭ F C G D A E B F♯
④ D♭ A♭ E♭ B♭ F C G D A E B F♯

Some 48 Bass Keyboard Accordions do not possess a row of Counterbasses, but have instead, a row of Dominant 7th Chords. Those Keyboards would therefore read:-

Row ①	FUNDAMENTAL BASSES	(as in the 2nd Row of above diagram)
Row ②	MAJOR CHORDS	(as in the 3rd Row of above diagram)
Row ③	MINOR CHORDS	(as in the 4th Row of above diagram)
Row ④	DOMINANT 7ths	

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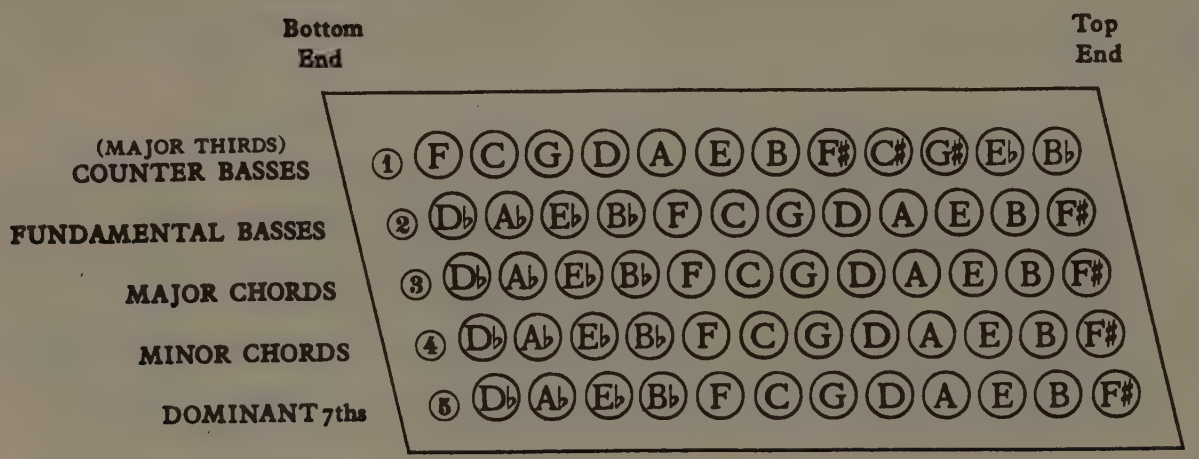
60 Bass Keyboard (Stradella's System)


Bottom End
Top End
(MAJOR THIRDS) COUNTER BASSES
FUNDAMENTAL BASSES
MAJOR CHORDS
MINOR CHORDS
DOMINANT 7ths
1 F C G D A E B F♯ C♯ G♯ E♭ B♭
2 D♭ A♭ E♭ B♭ F C G D A E B F♯
3 D♭ A♭ E♭ B♭ F C G D A E B F♯
4 D♭ A♭ E♭ B♭ F C G D A E B F♯
5 D♭ A♭ E♭ B♭ F C G D A E B F♯

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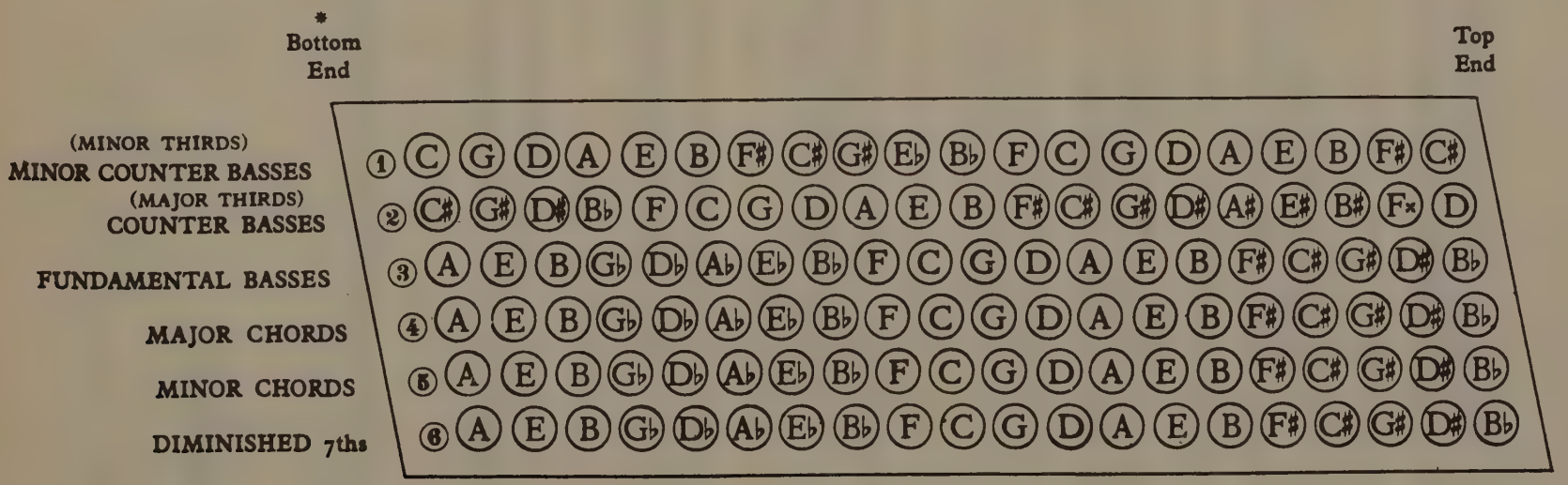
120 Bass Keyboard (One of the Pancotti Models)


* Bottom End
Top End
(MINOR THIRDS)
MINOR COUNTER BASSES
(MAJOR THIRDS)
COUNTER BASSES
FUNDAMENTAL BASSES
MAJOR CHORDS
MINOR CHORDS
DIMINISHED 7ths
① C G D A E B F♯ C♯ G♯ E♭ B♭ F C G D A E B F♯ C♯
② C♯ G♯ D♯ B♭ F C G D A E B F♯ C♯ G♯ D♯ A♯ E♯ B♯ F× D
③ A E B G♭ D♭ A♭ E♭ B♭ F C G D A E B F♯ C♯ G♯ D♯ B♭
④ A E B G♭ D♭ A♭ E♭ B♭ F C G D A E B F♯ C♯ G♯ D♯ B♭
⑤ A E B G♭ D♭ A♭ E♭ B♭ F C G D A E B F♯ C♯ G♯ D♯ B♭
⑥ A E B G♭ D♭ A♭ E♭ B♭ F C G D A E B F♯ C♯ G♯ D♯ B♭

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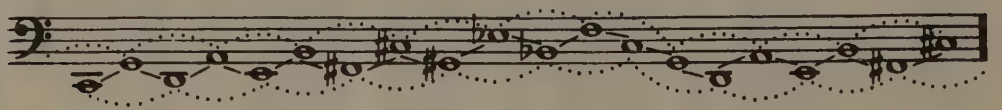
* Notation in Row ① :- Commencing Bottom End



It will be seen that the 1st, 3rd, 5th, 7th, 9th, 11th and 13th notes form the whole tone scale of C. Also that the 2nd, 4th, 6th, 8th, 10th and 12th notes form the whole tone scale of G.

The same system of notation is employed on Rows ② and ③ although in each case the Rows commence on different notes.

Chapter 5

All exercises in this chapter must be practised slowly at first, speed being added only as the student gains confidence.

The fingering shown should be strictly adhered to throughout the complete chapter of exercises.

The first ten exercises for the Right Hand are for the purpose of strengthening all five fingers. They should be practised very slowly and deliberately, and one finger should not be lifted from a key until another note is about to be played. Care should be taken to avoid two notes sounding together. Each finger must be lifted high before playing a note.

The second ten exercises form an excellent study in sustaining notes. The notes which are not sustained should be played in precisely the same manner as those in the first ten exercises.

The third ten exercises are arranged to provide facility in accentuation and phrasing. They should be practised very carefully, all accents being strongly stressed by means of the bellows.

The fourth ten exercises are arranged for the study of note repetition. No other fingering except that which is shown must be taken or the study is rendered valueless. The bellows should be moved in a flowing manner throughout.

The fifth group of twenty exercises are for the purpose of promoting left hand technique on the Bass Keyboard. (See explanations attached thereto.)

The bellows should be functioned slowly and freely.

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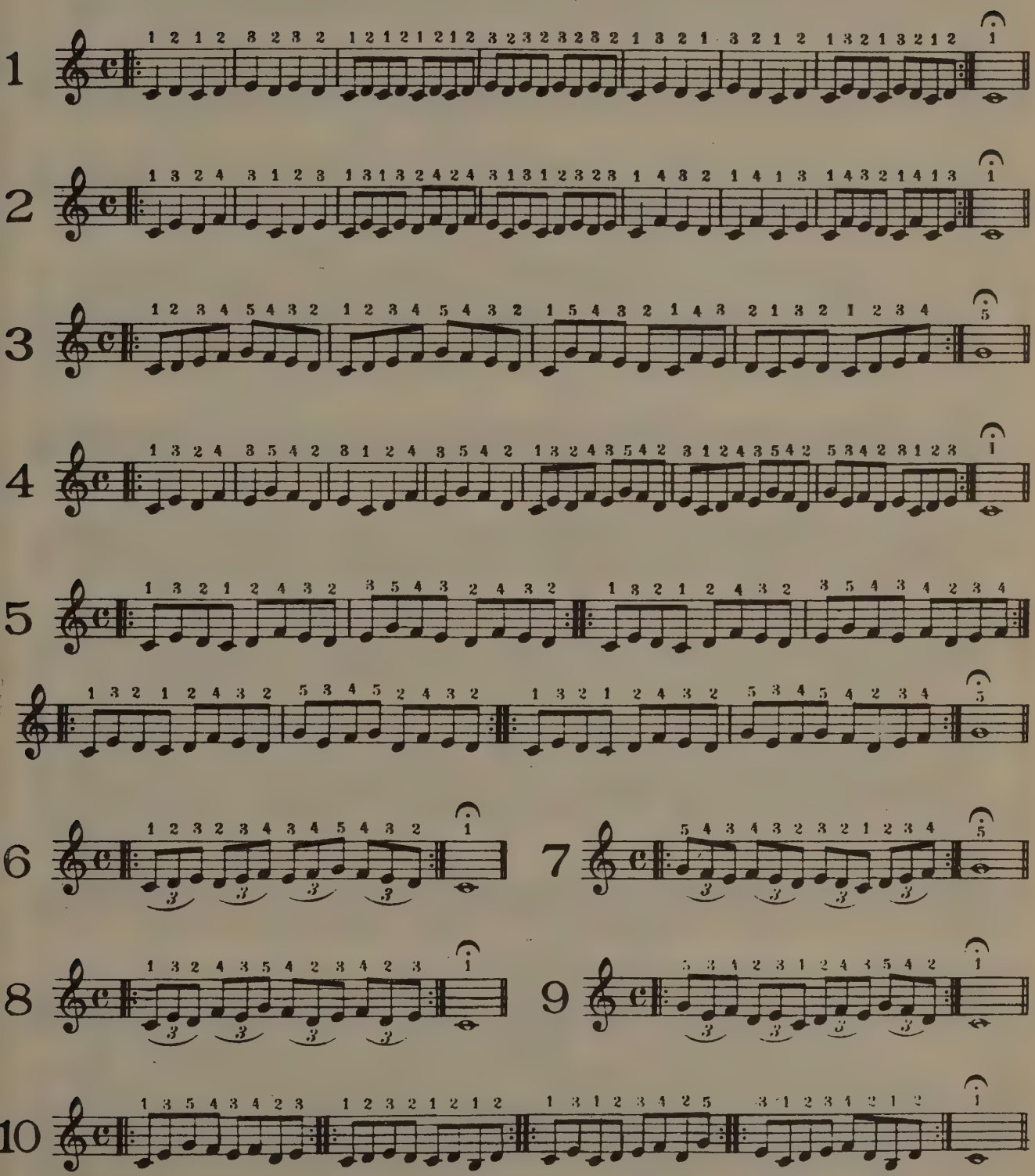
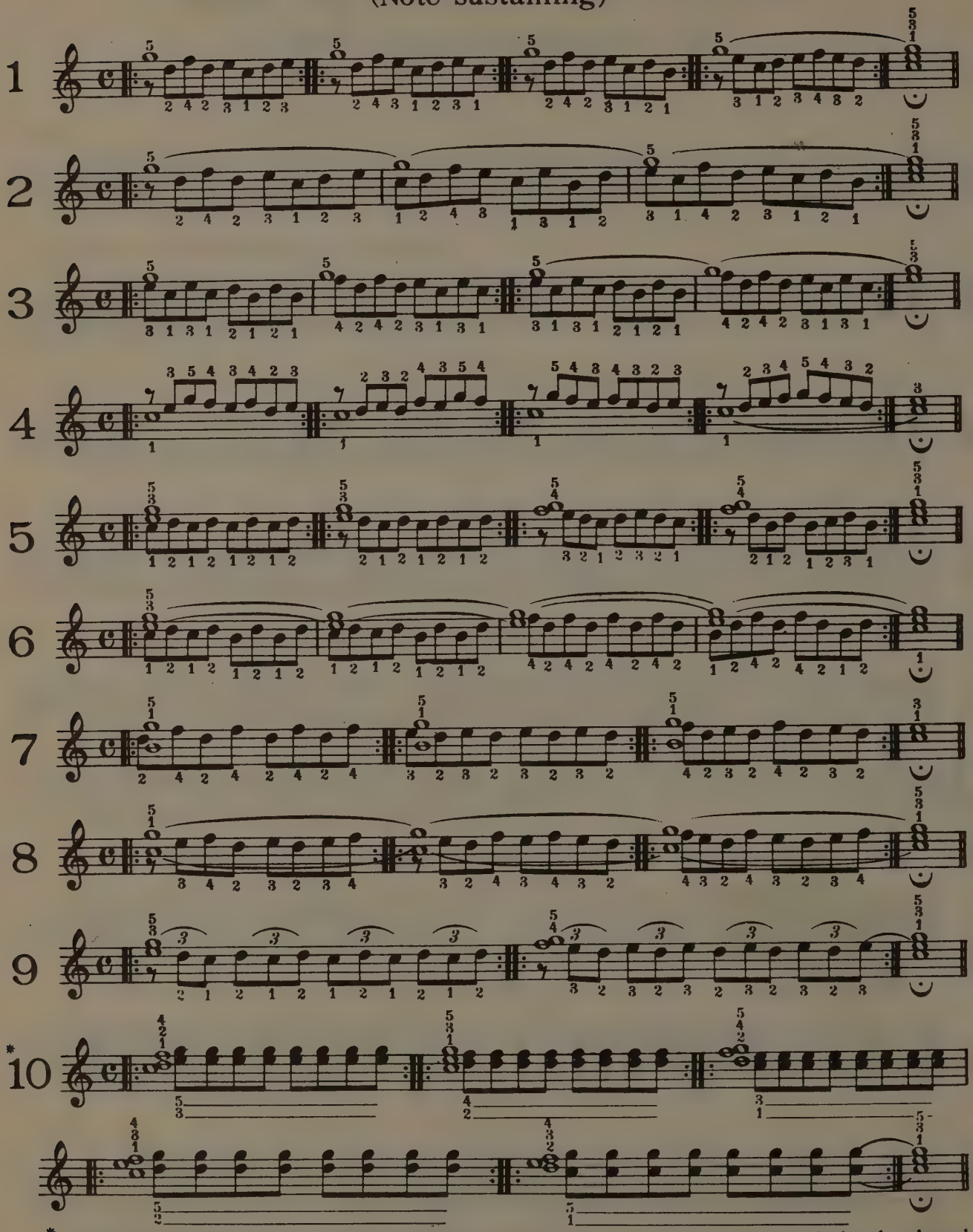
10 Exercises for the Right Hand

(For strengthening the five fingers)



10 Exercises for the Right Hand

(Note sustaining)



*In exercise 10 the sustained chords should be played first. Then the reiterated chords played mezzo-staccato, lifting the fingers fairly high

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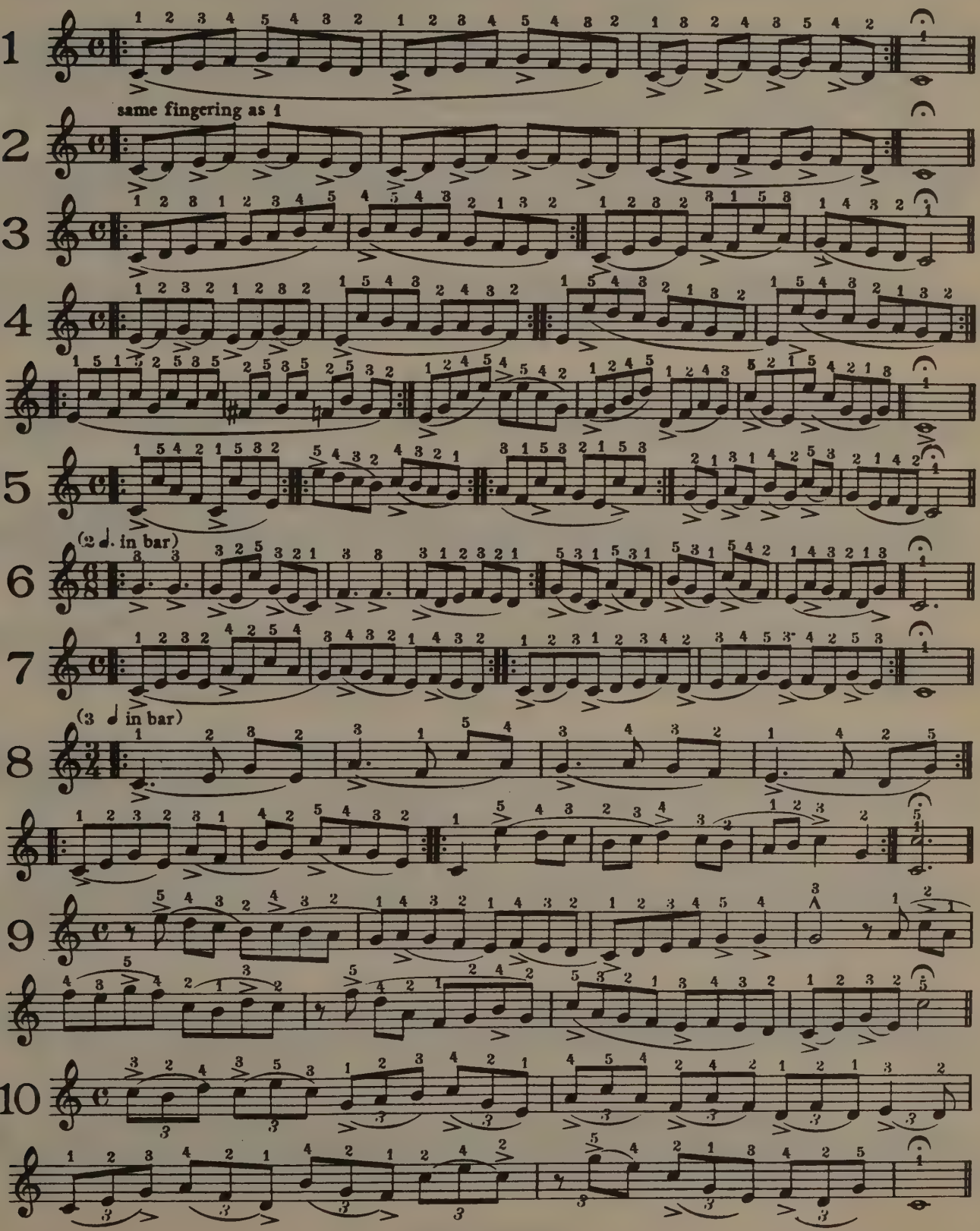
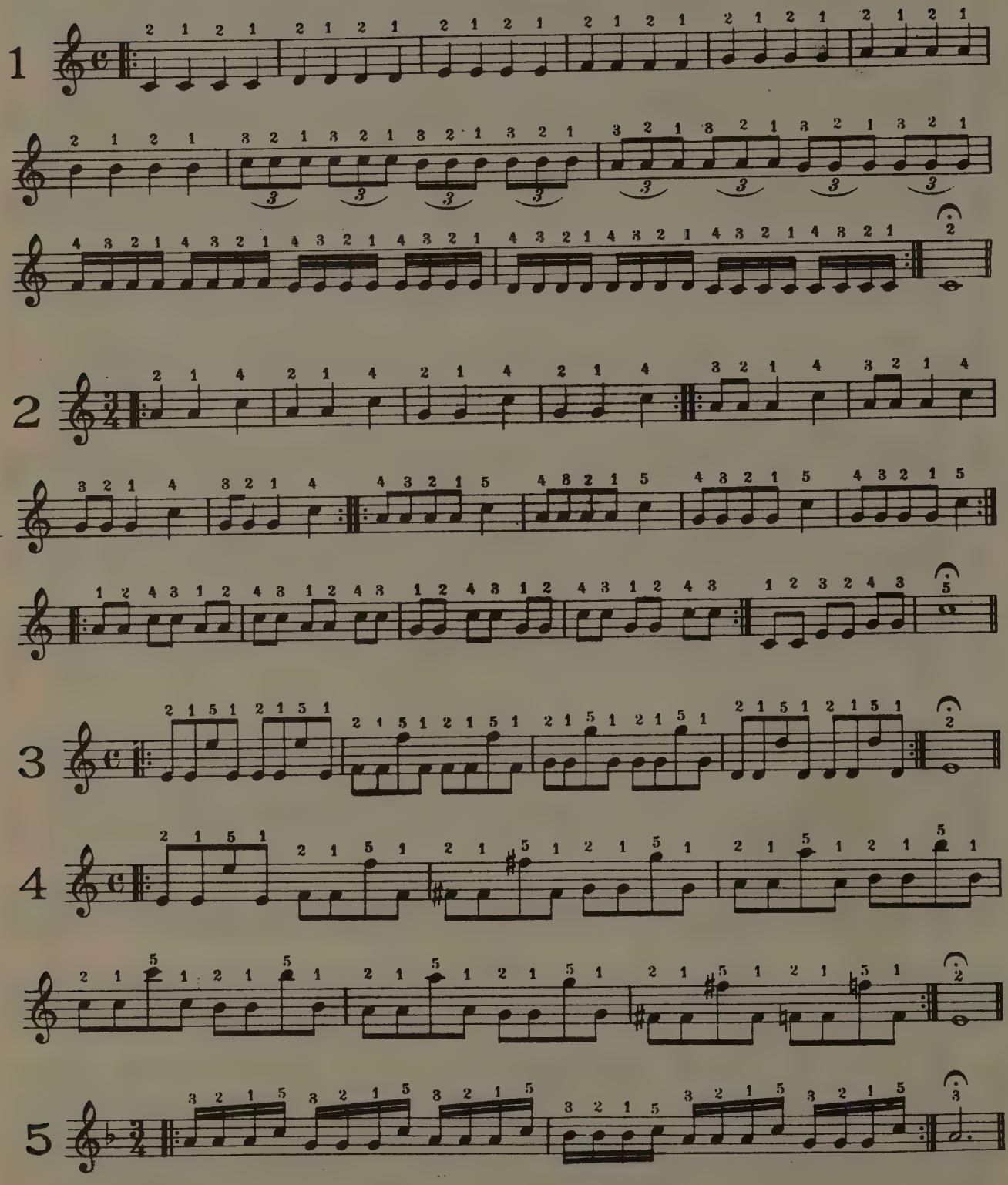
10 Exercises for the Right Hand
(Accentuation and phrasing)

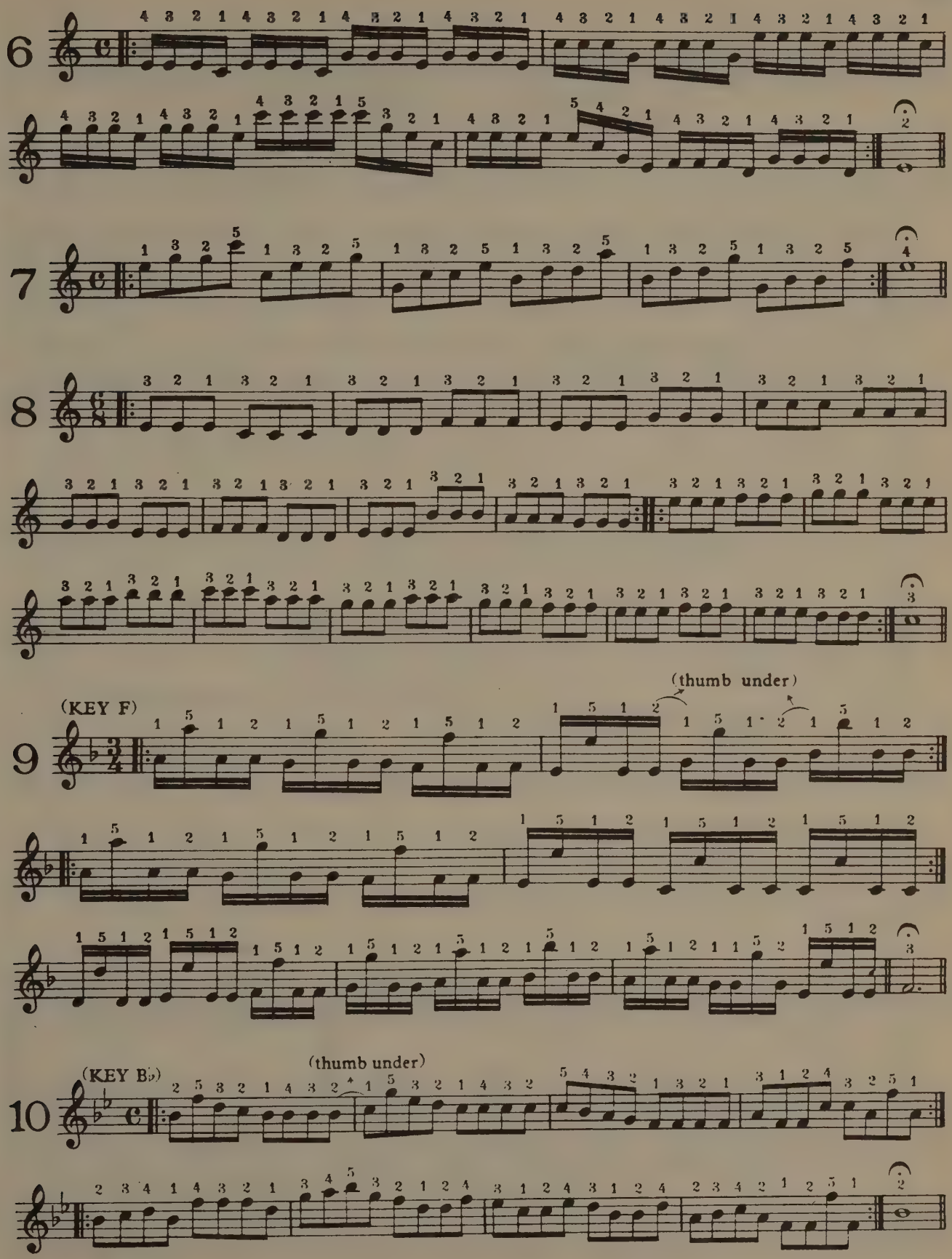
N.B. The following exercises should be practised first staccato, and then legato (with phrasing). The accents in each case are obtainable by moving the bellows in a short, crisp manner.



10 Exercises for the Right Hand

(Note repetition)




6
7
8
(KEY F)
9
(thumb under)
(KEY B♭)
10
(thumb under)

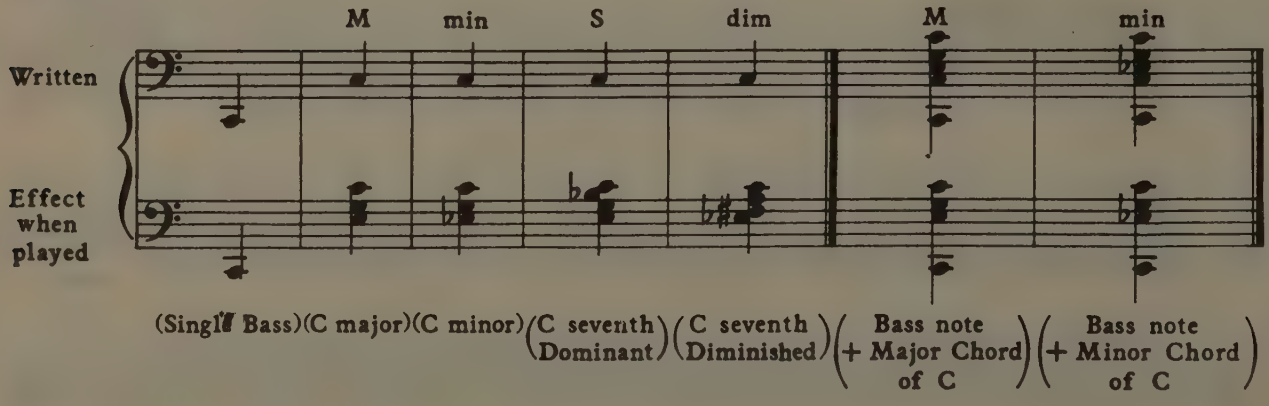
20 Exercises for the Promotion of the Left Hand Technique

Explanatory Note:– Since I have explained earlier on in this method that each *Major, Minor, Dominant and Diminished 7th Chord* is produced on the Piano Accordion Bass Keyboard by pressing a *single key,* it will be unnecessary, therefore, to write out *every note composing a chord.*

Hence, only the *Fundamental Note* of each chord will be written, and the following abbreviations employed to indicate to the student the particular chord which is desired:–

Single Bass notes are played as written
M indicates the use of a Major Chord
min » » » » » Minor Chord
S » » » » » Dominant 7th Chord
dim » » » » » Diminished 7th Chord
When a combination of { The Single Bass note + Major Chord / or » » » » + Minor Chord } is desired, the full chord will be written.

Examples:–



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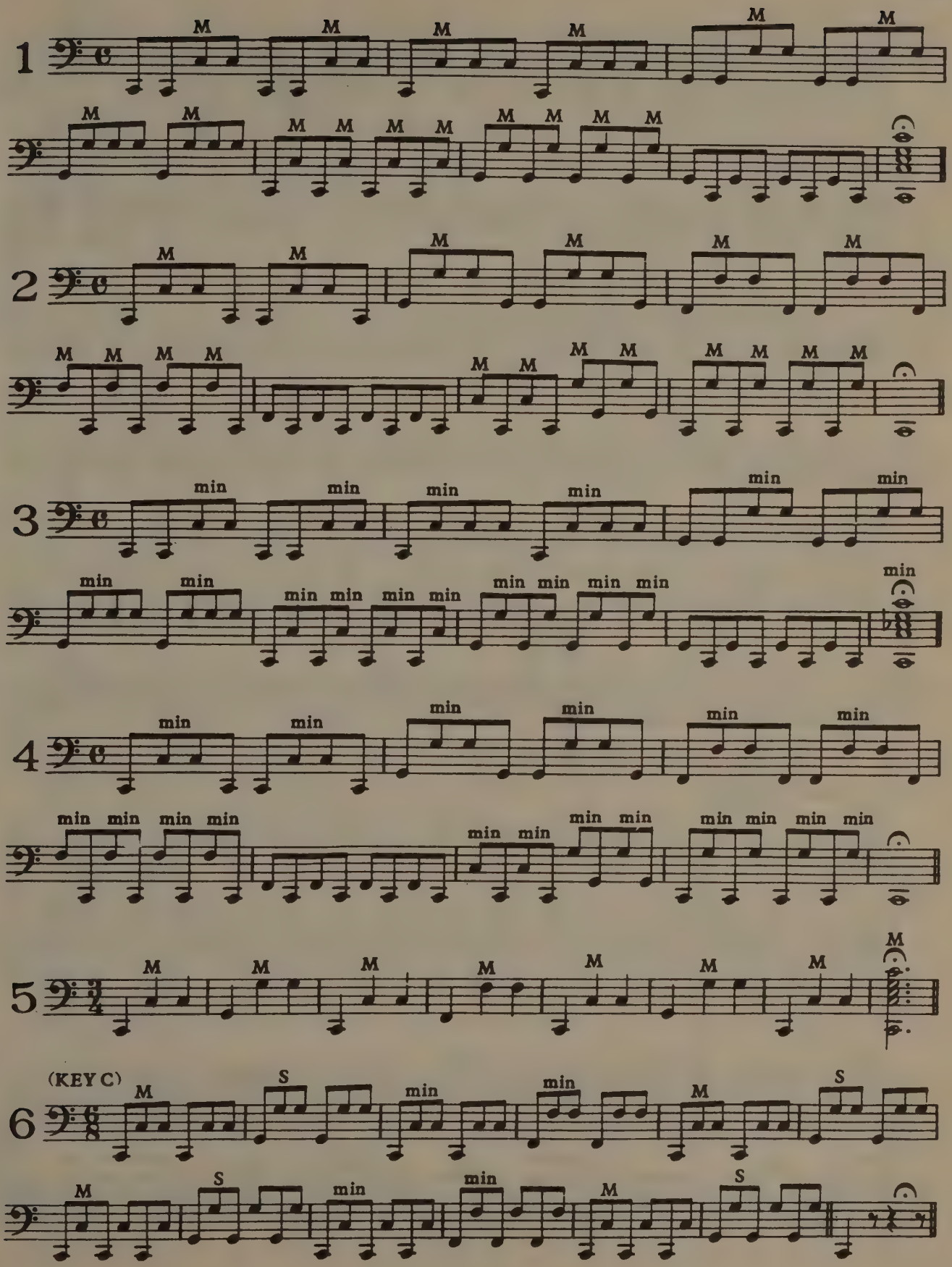
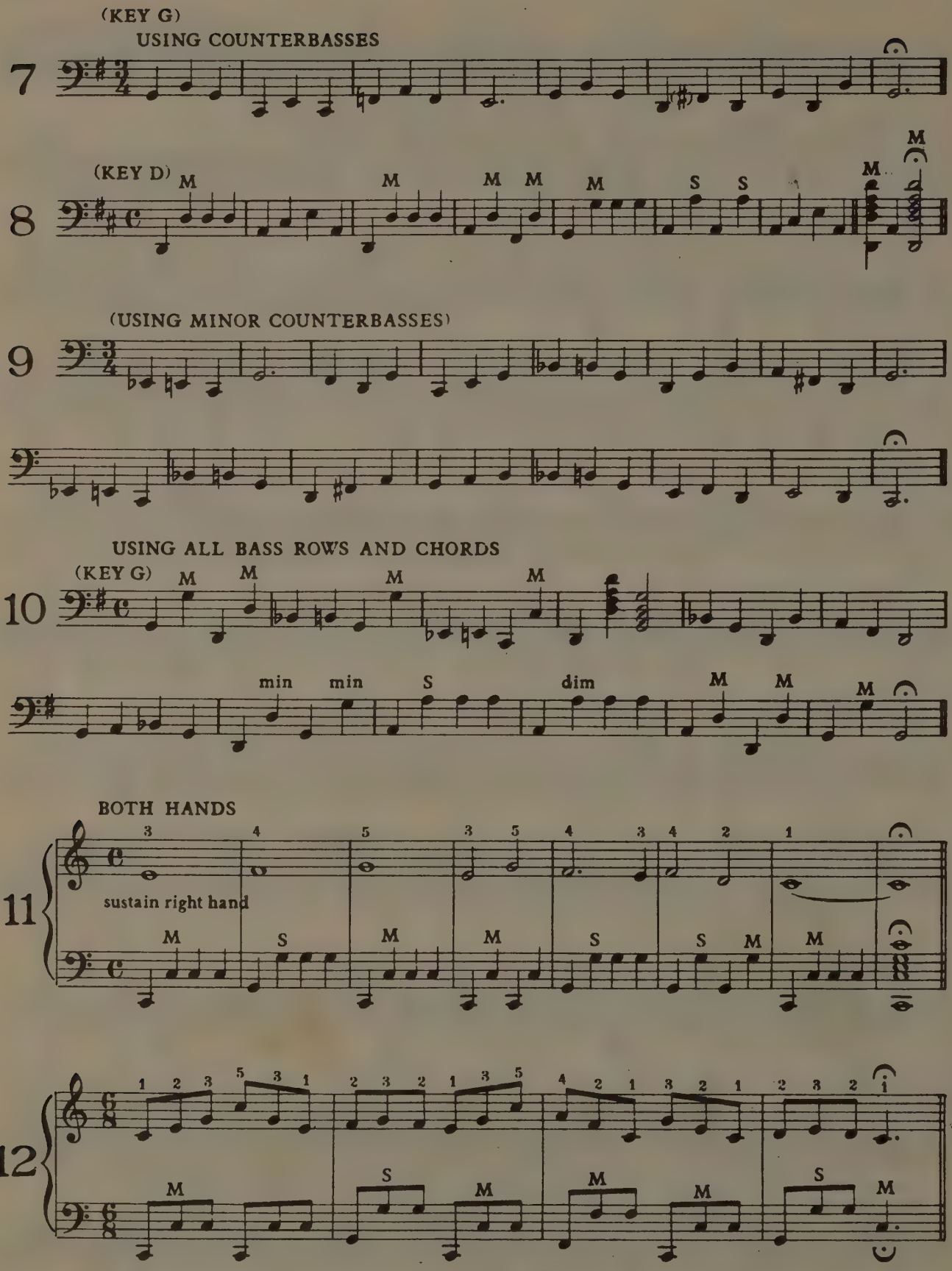
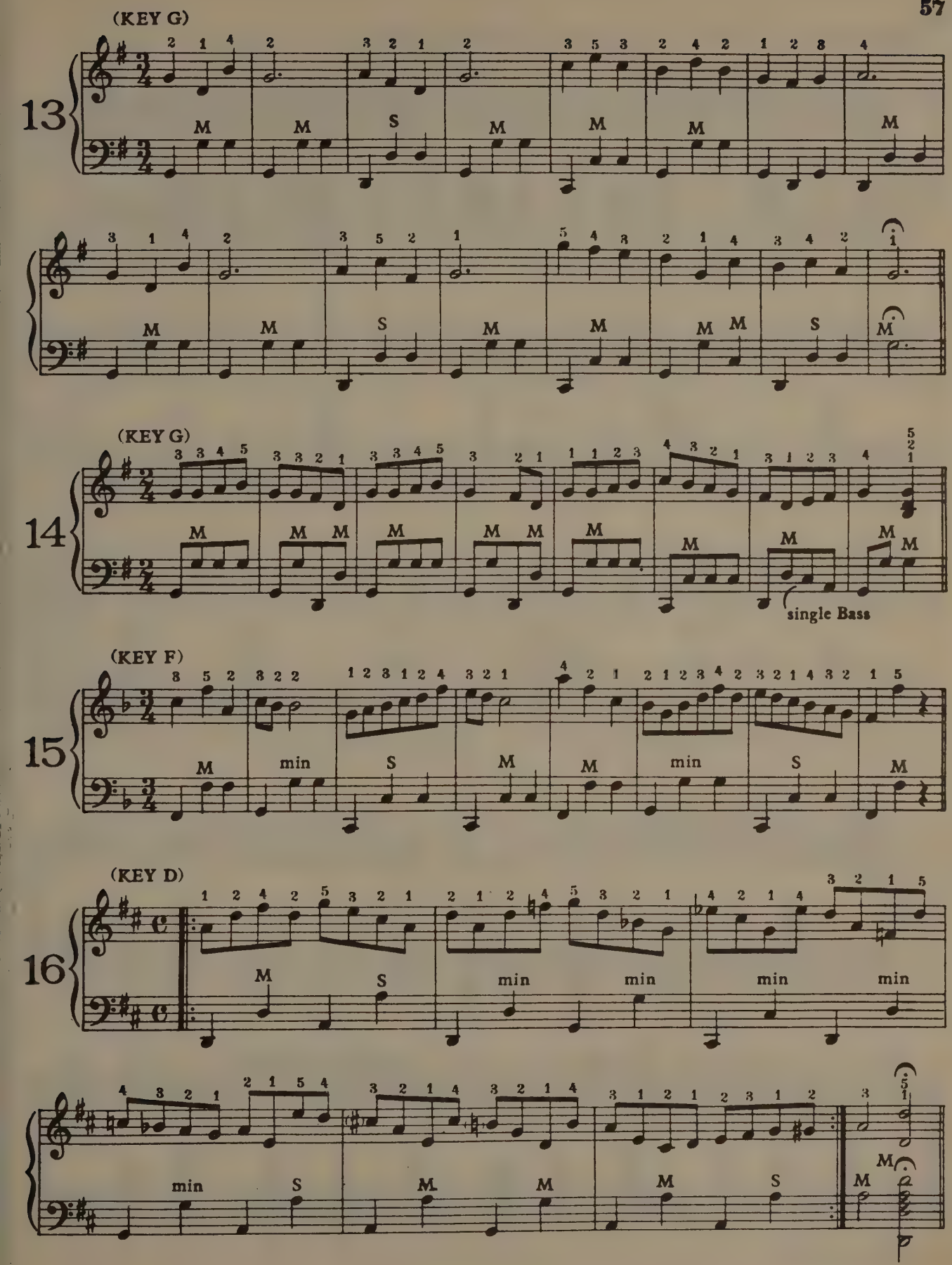
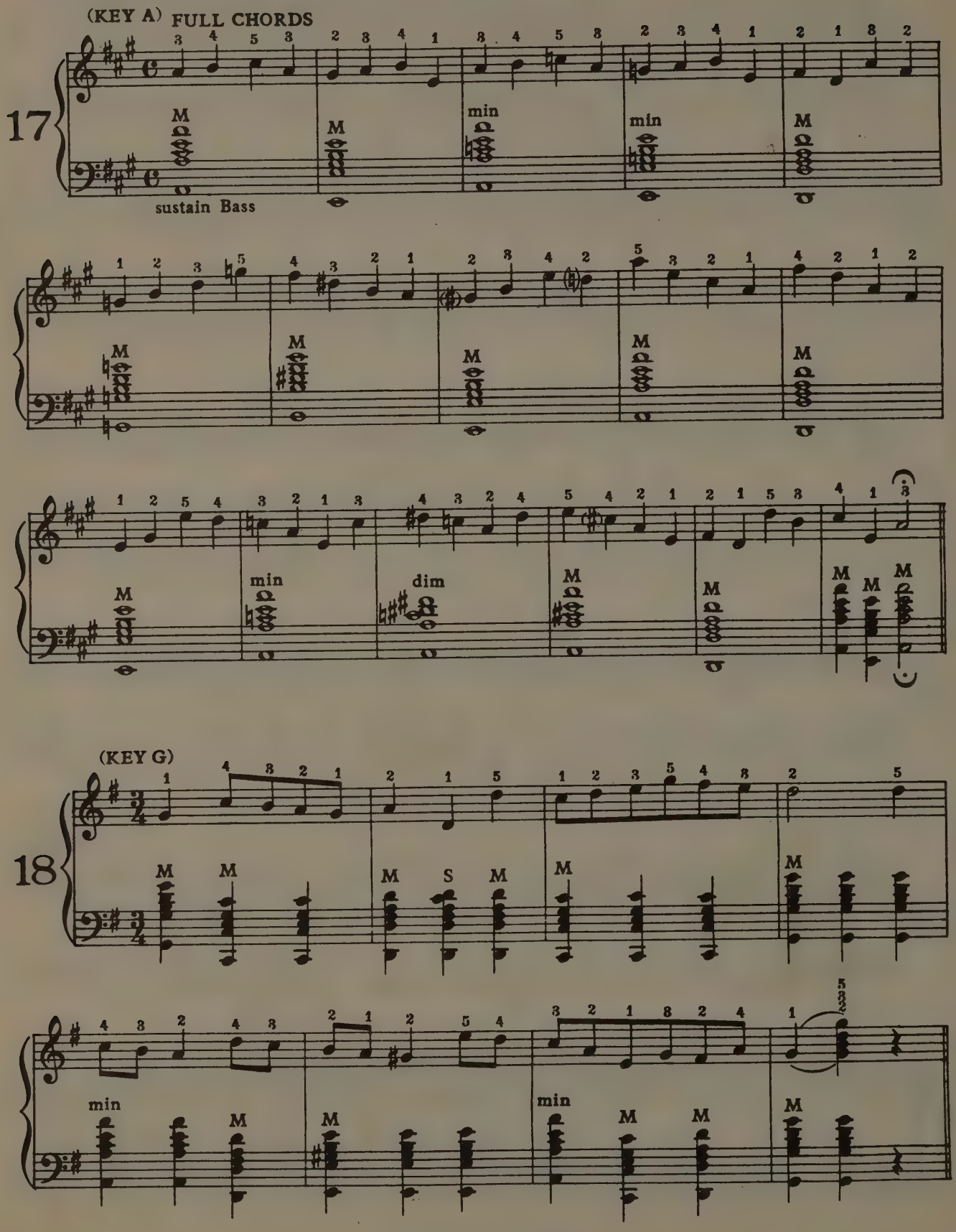
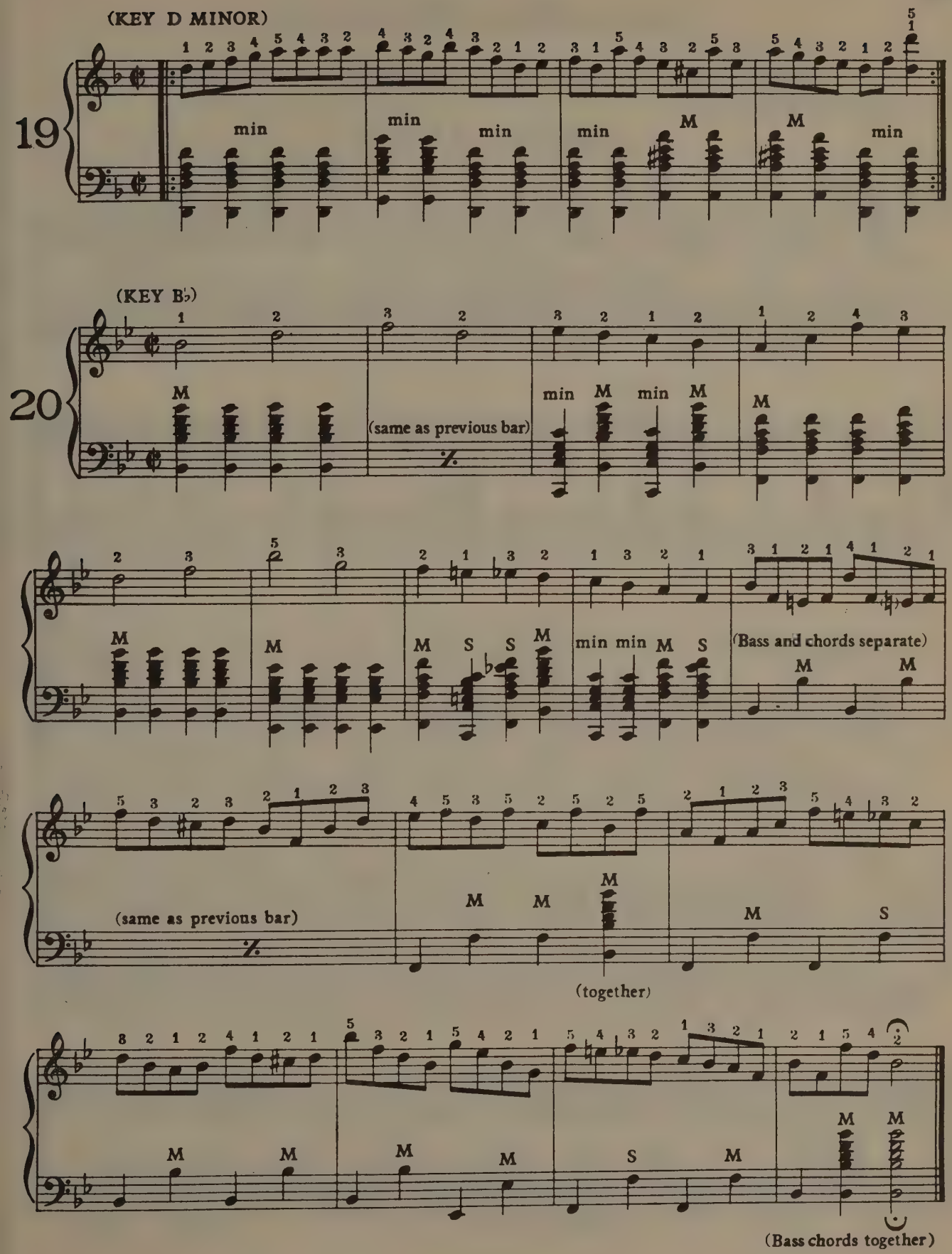

1
M M M M M M
M M M M M M M M M M
2
M M M M
M M M M M M M M M M M M
3
min min min min min min
min min min min min min min min min
4
min min min min min min
min min min min min min min min min
5
M M M M M M M M
(KEY C)
6
M S min min M S
M S min min M S


(KEY G)
USING COUNTERBASSES
7
(KEY D)
8
(USING MINOR COUNTERBASSES)
9
USING ALL BASS ROWS AND CHORDS
(KEY G)
10
min
min
dim
BOTH HANDS
11
sustain right hand
12


(KEY G)
13
M M S M M M M
M M S M M M M S M
(KEY G)
14
M M M M M M M M M M
single Bass
(KEY F)
15
M min S M M min S M
(KEY D)
16
M S min min min min
min S M M M S M

(Fundamental Bass Notes and Chords to be played together)

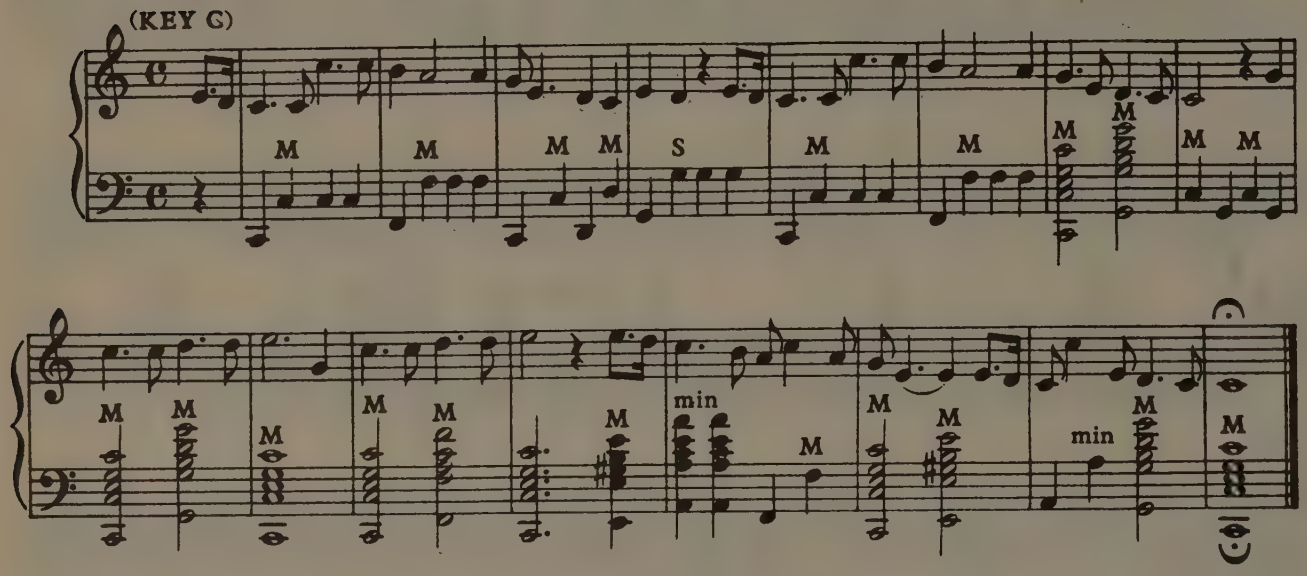



(KEY D MINOR)
19
min
min
min
min
M
M
min
(KEY B♭)
20
M
(same as previous bar)
min
M
min
M
M
M
M
M
S
S
M
min
min
M
S
(Bass and chords separate)
M
M
(same as previous bar)
M
M
M
(together)
M
S
M
M
M
M
M
S
M
M
M
(Bass chords together)

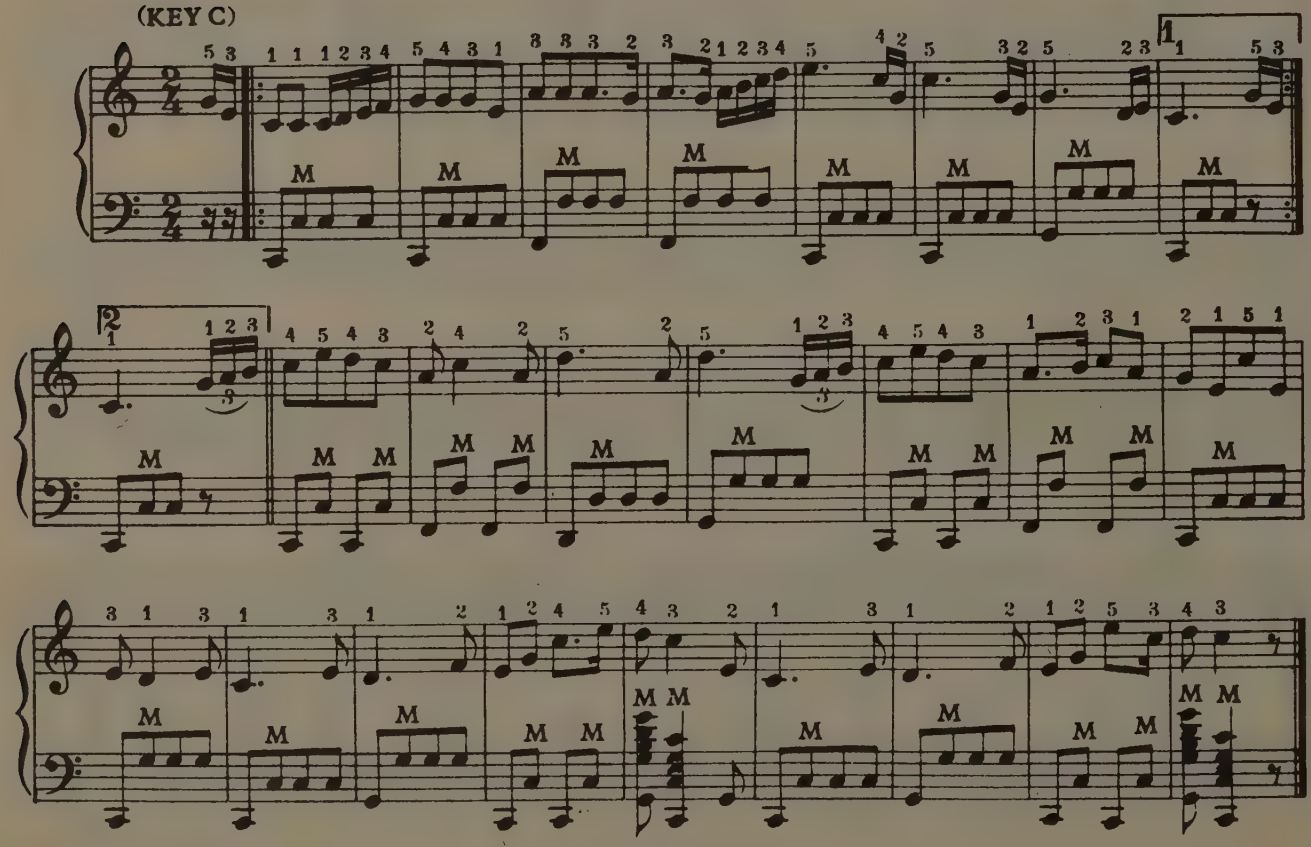
Chapter 6 – Recreation

Some Simple Harmonised Melodies for Both Hands

ANNIE LAURIE

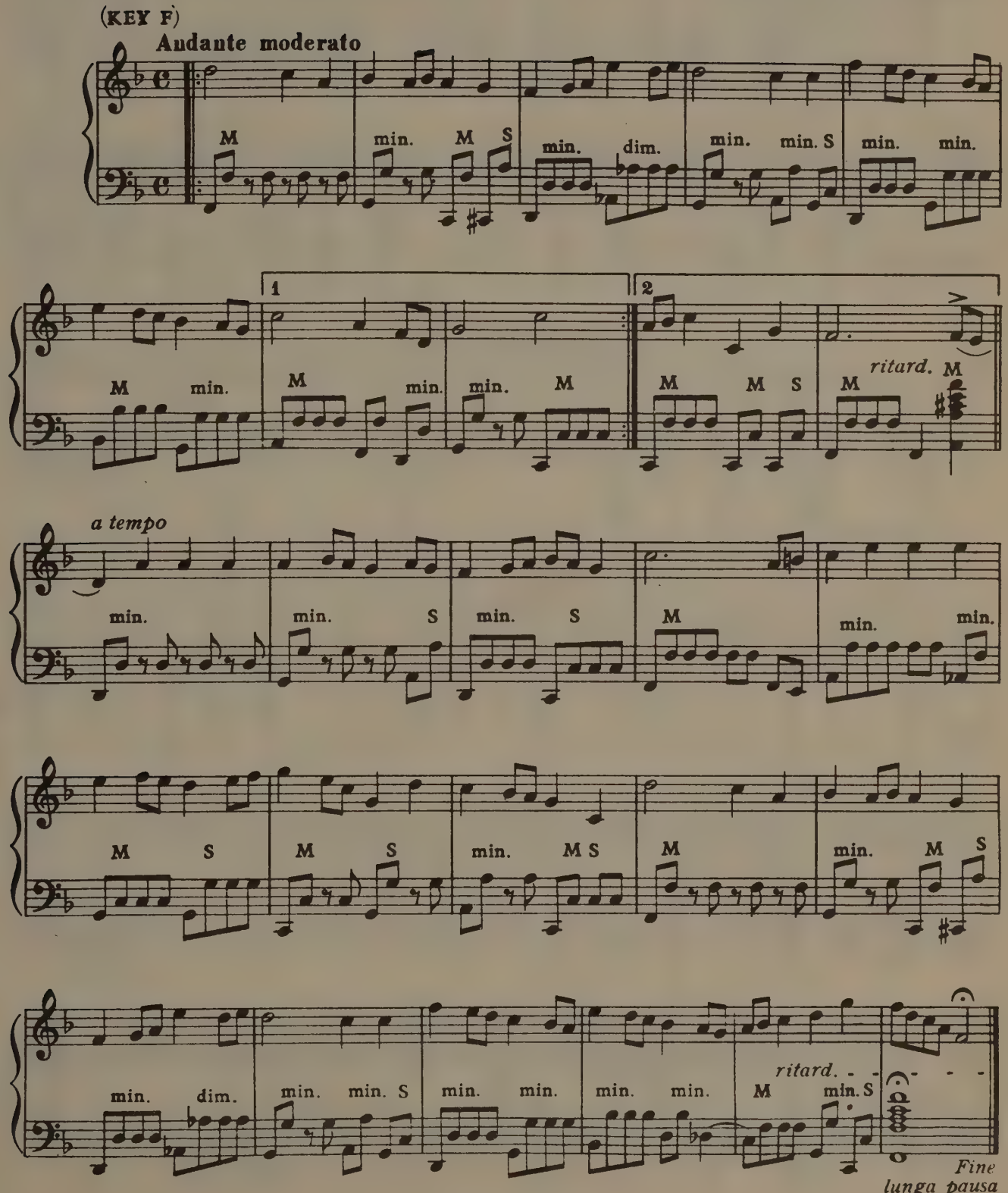


DIXIE



MELODIE

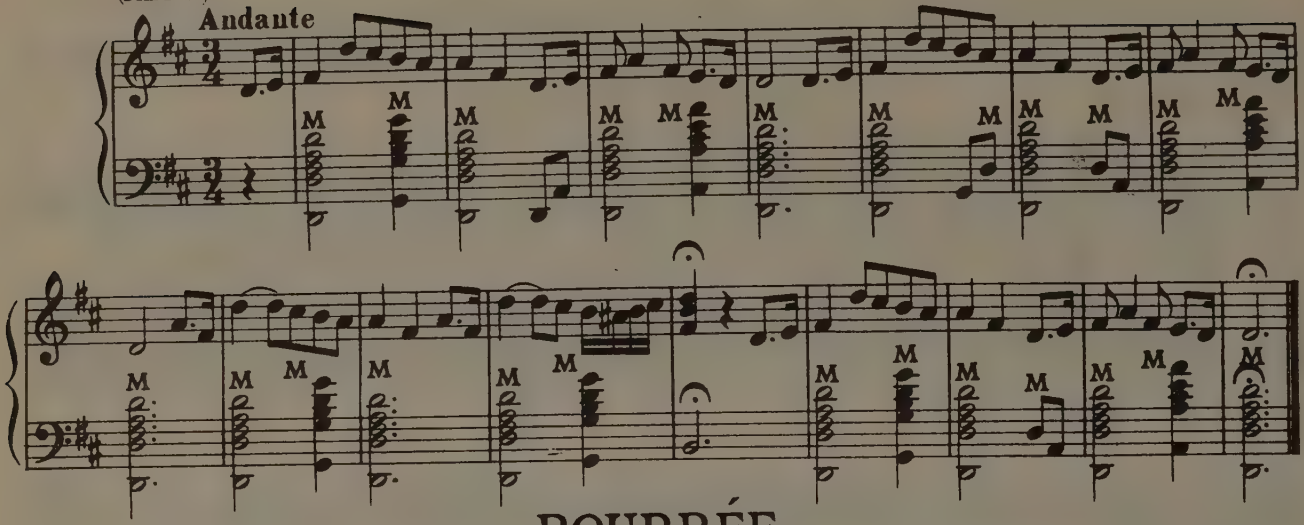
GEORGE SCOTT-WOOD



LAST ROSE OF SUMMER

(KEY D)

Andante

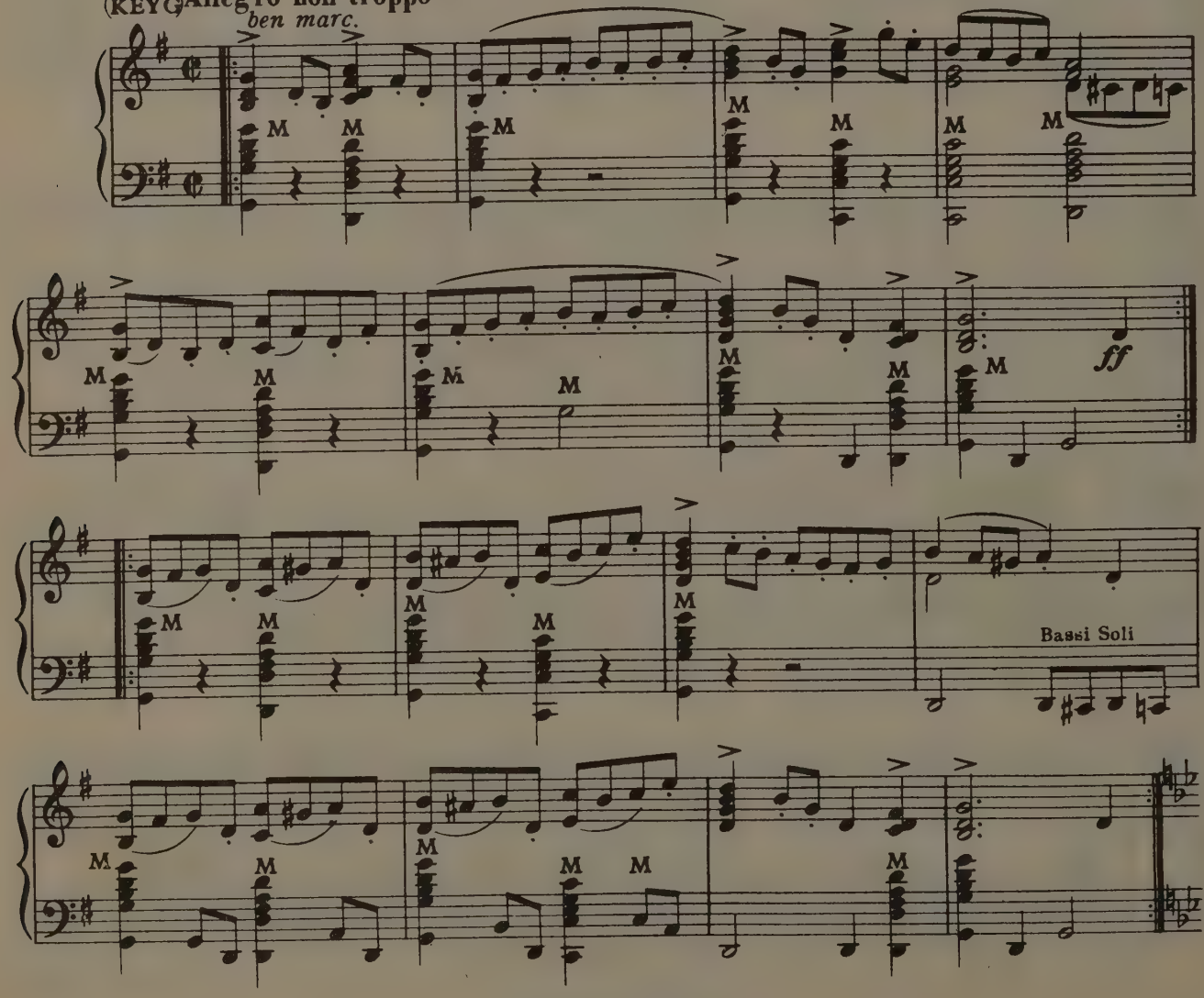


BOURRÉE

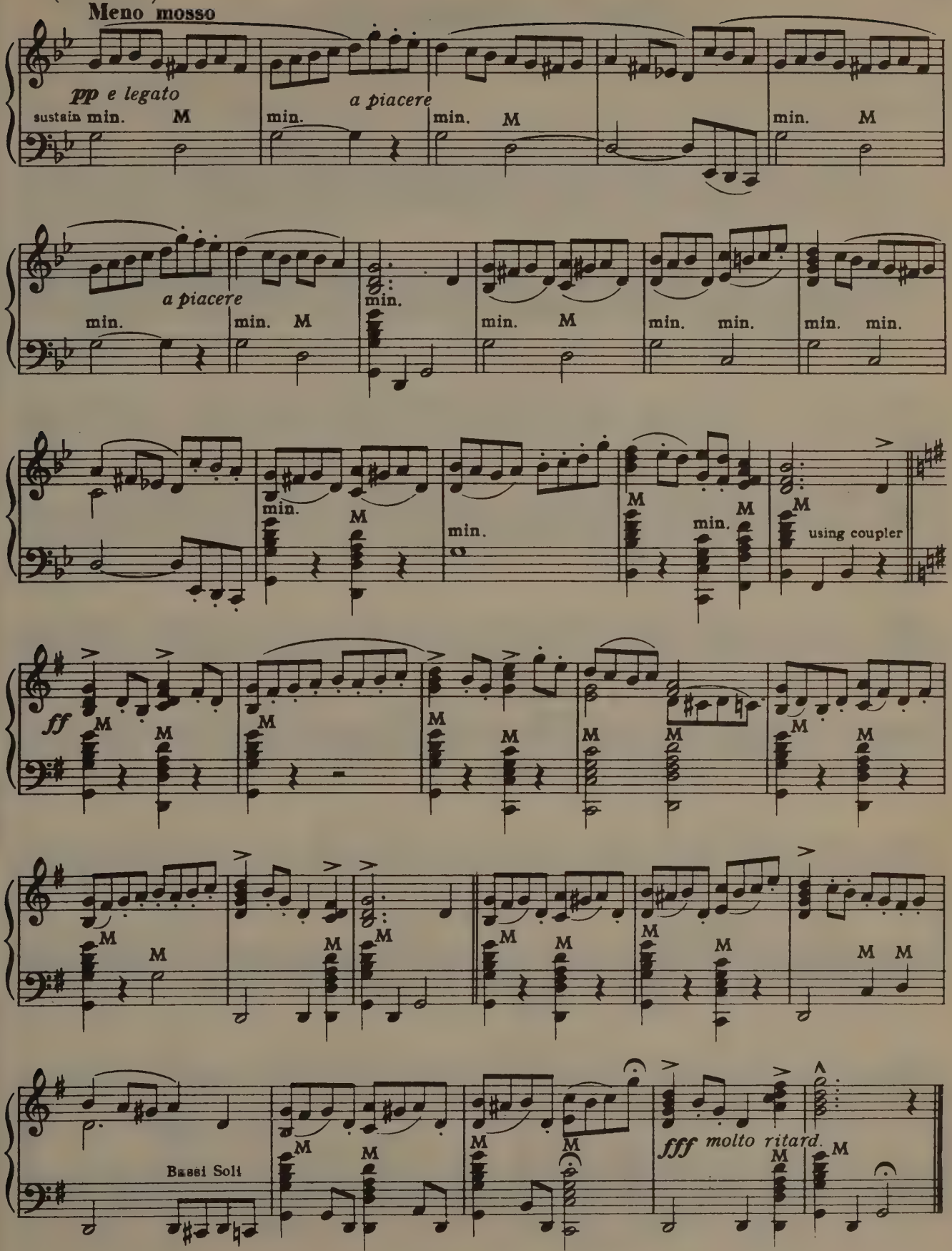
GEORGE SCOTT-WOOD

(KEY G) Allegro non troppo

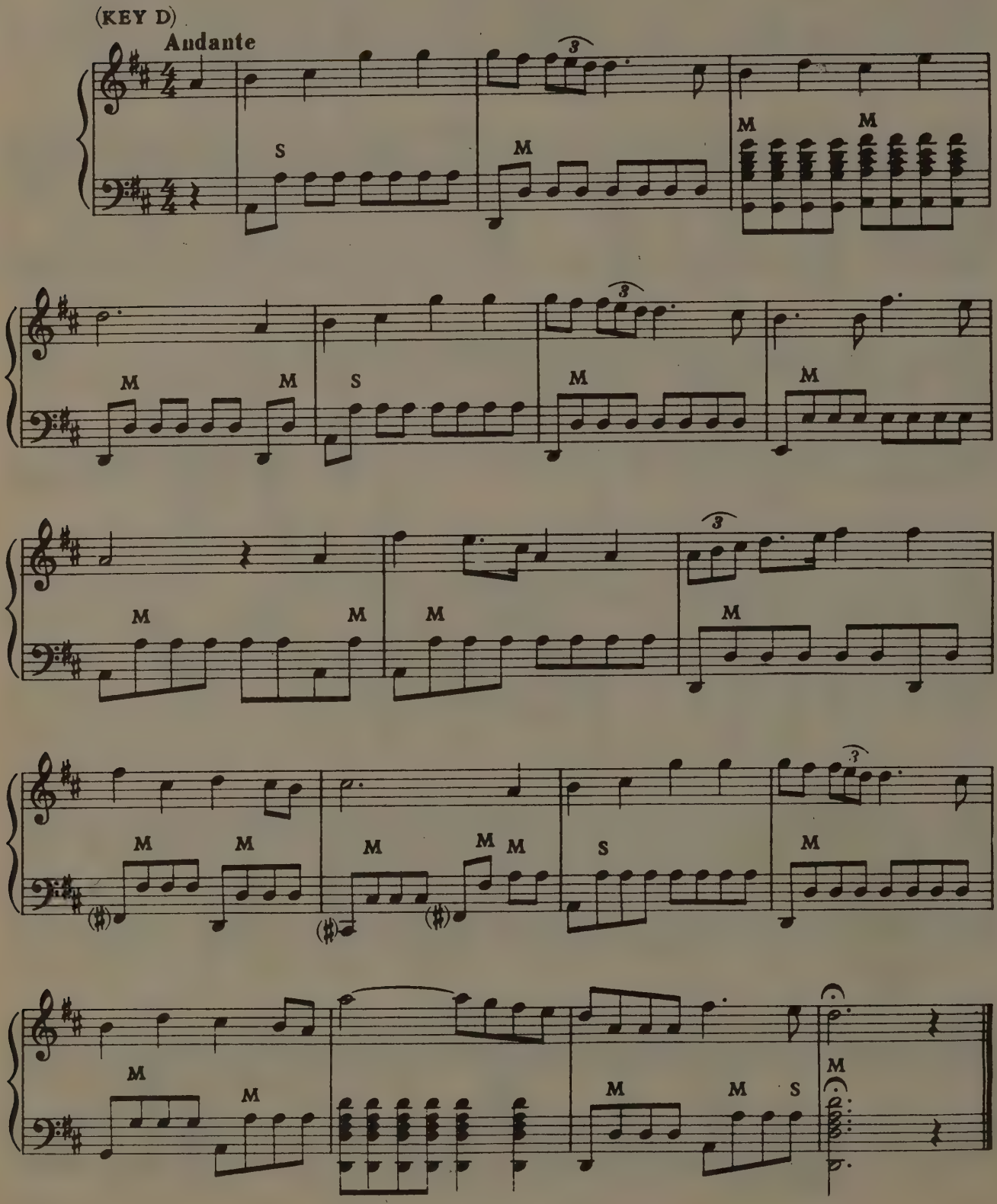
ben marc.



(G MINOR)


Meno mosso
pp e legato
sustain
min.
M
a piacere
using coupler
ff
Bassi Soli
fff molto ritard.

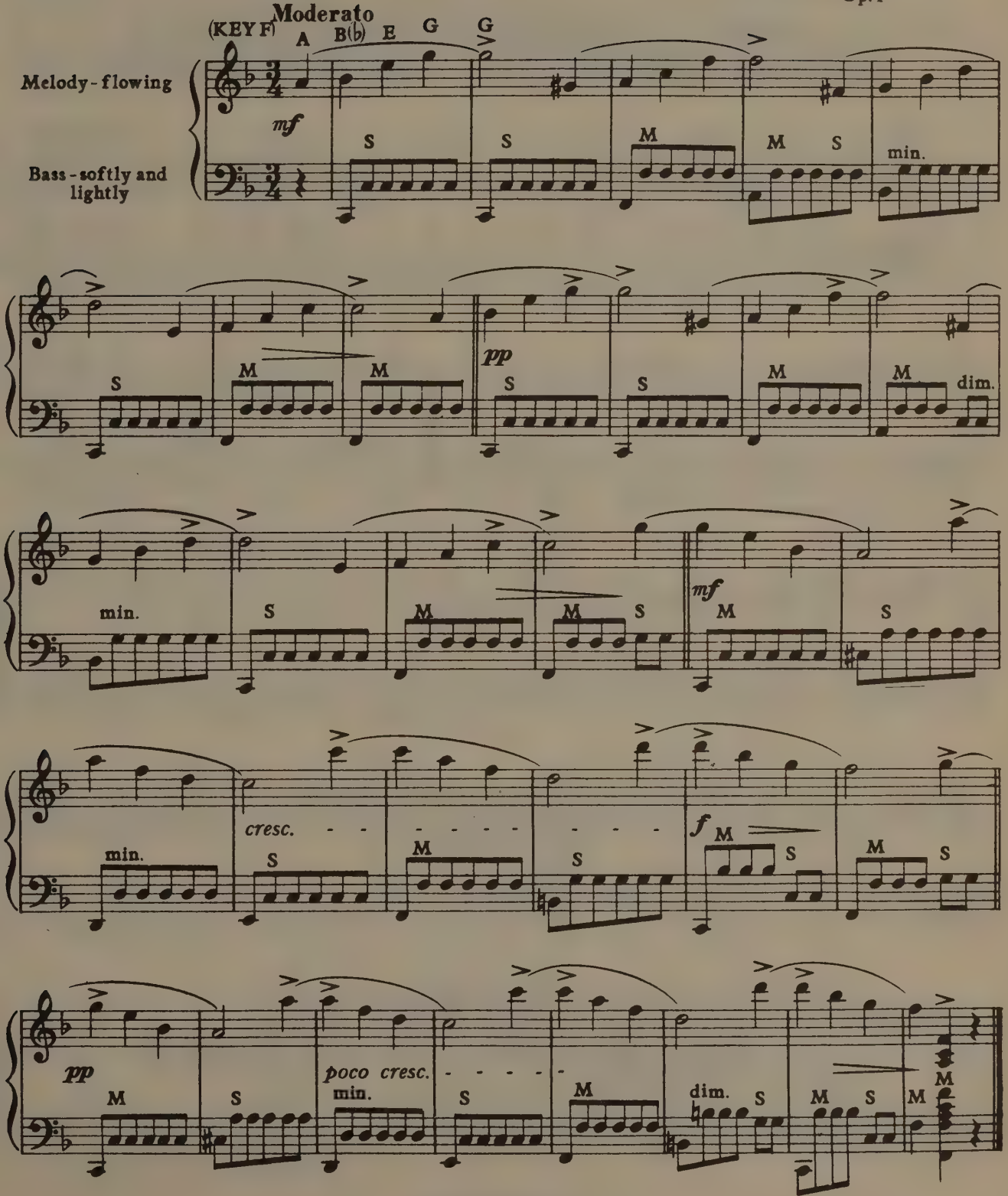
WHEN OTHER LIPS



Air on the name "ABEGG"

Arranged by
GEORGE SCOTT-WOOD

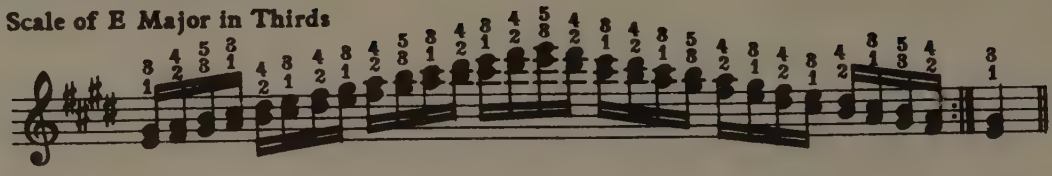
ROBERT SCHUMANN
Op. 1

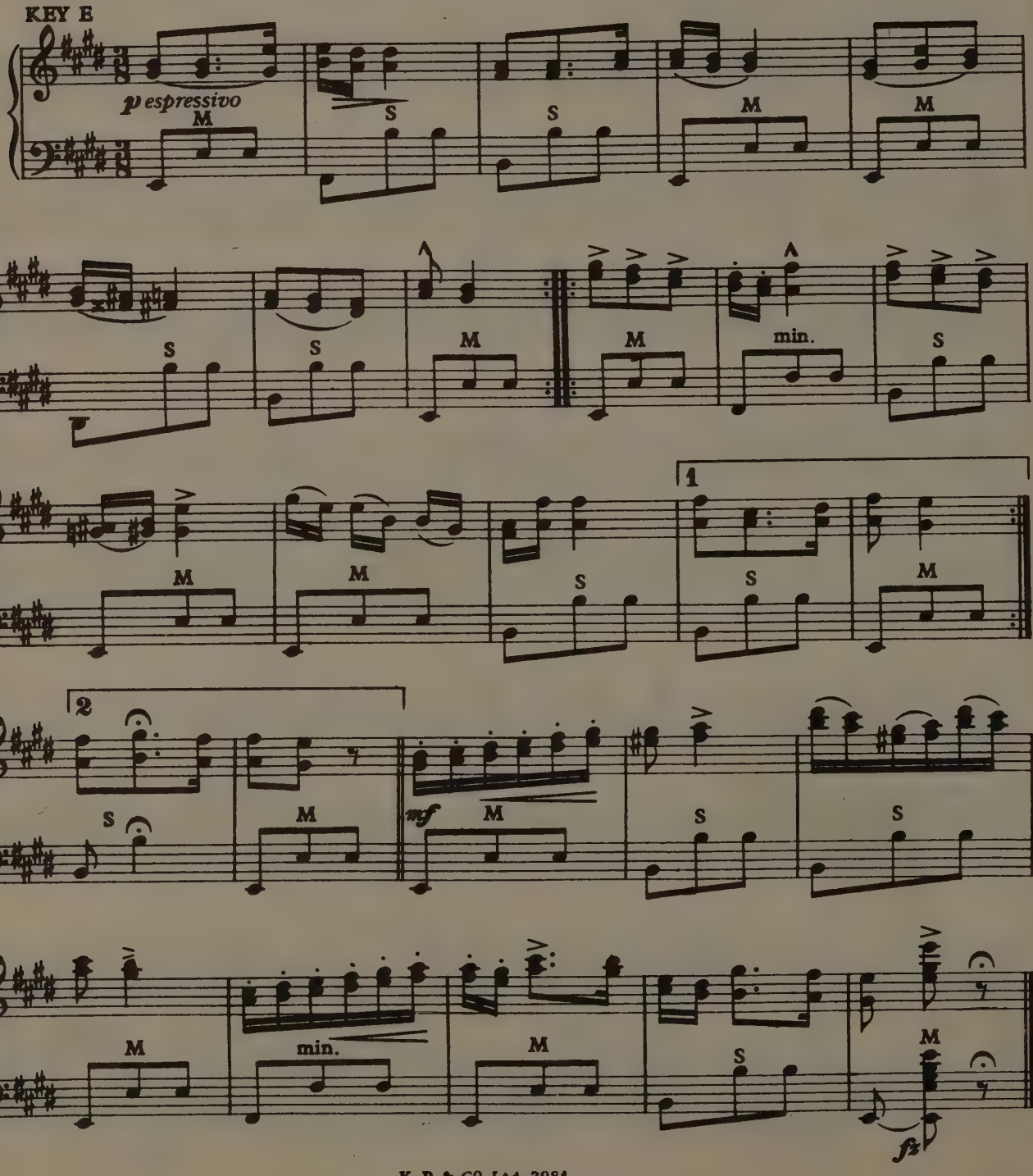


SANTA LUCIA

BARCAROLA

Arranged by
GEORGE SCOTT-WOOD



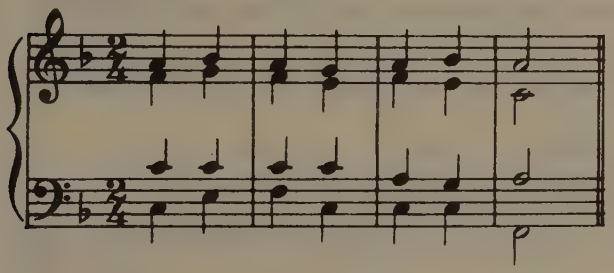


Chapter 7

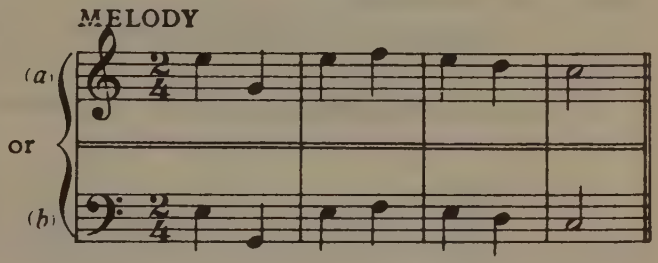
A Shorter Catechism of Elementary Harmony

① When sounds of different pitch are properly combined and heard together, the resulting sound is called HARMONY.
② When single sounds follow one after the other, the progression is called MELODY. (See examples)

HARMONY



MELODY

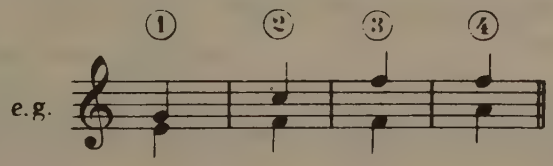


In the above example of Harmony there are four parts. The *top and bottom* parts are called the *Extreme or Outside* parts and the two parts between are called the *Inner* parts.

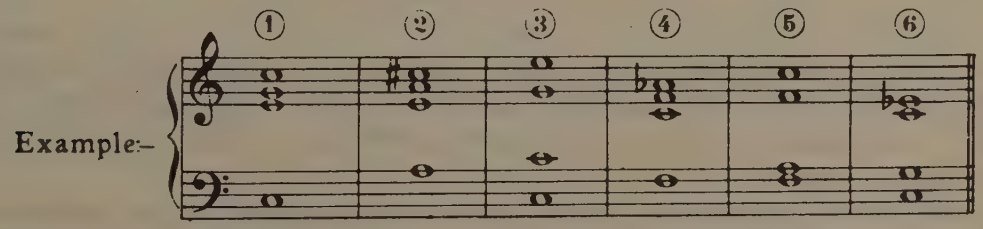
In choral music the different parts (i.e., Treble, Soprano, Mezzo-Soprano, Alto, etc.,) are usually written each upon a separate staff and placed one below the other. This is called writing in OPEN SCORE. In ordinary hymn-tunes, for instance, three or four parts are placed on two staves only. (e.g., the above example of Harmony). This is called SHORT SCORE. Notice how the stems of the notes of each part are all turned either upward or downward, in order to distinguish one part from the other.

Intervals

A Consonant Interval (or Consonance) is an interval which is complete in itself, is pleasant to listen to, and does not require any other special interval before it or after it.



A *Consonant Chord* (or *Concord*) is a chord in which *all the notes make consonant intervals with one another.*



If the student plays each of the above examples separately he will find that each by itself produces a *satisfactory effect.*

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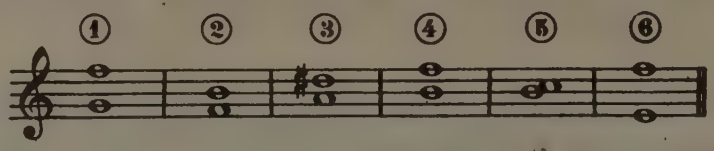
A Dissonant Interval (or Dissonance) is a combination of two notes which, when played together, produce an incomplete effect. A Dissonance requires some other special interval to follow.

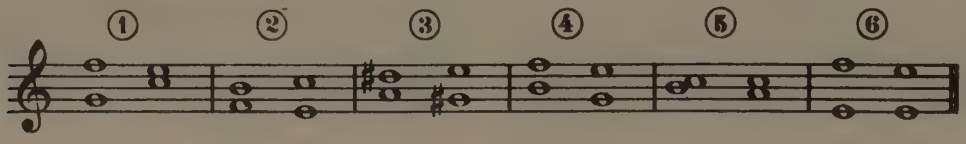
Examples of Dissonant Intervals:–



If the student plays each of the above pairs of notes he will find that the effect is most unsatisfactory and incomplete.

But, if a Dissonant Interval is followed by a Consonant Interval the result is definitely satisfactory and complete.

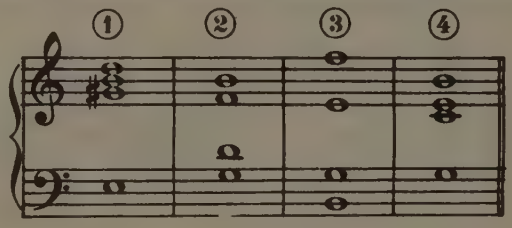
For instance, the above examples of Dissonant Intervals might be made to appear thus:–



This function in Harmony is called a *Resolution*, and the Consonance which follows the Dissonance is called the *Resolution of the Dissonance.*

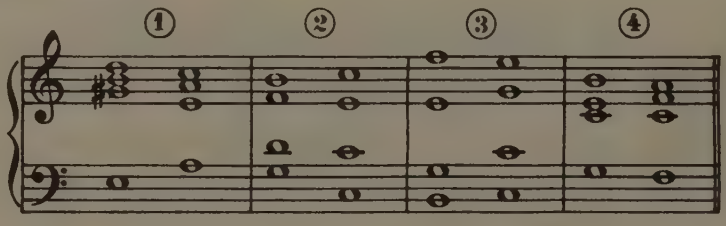
A Dissonant Chord (or Discord) is a chord which contains at least one dissonance among the intervals made between its various notes. That is to say, it is a chord in which two or more notes form Dissonant Intervals with each other, and which requires some special chord to follow it.

Examples of Discords:–



But, as before, if each of the above Dissonant Chords is resolved by a Consonant Chord, the result is decidedly satisfying to the ear.

viz.



Intervals are always reckoned upwards from the "name note." For instance, the "third of C," means the third *above* C, the name note being always counted as the first note of the Interval. Thus C to E is called a third because it contains *three degrees of the scale of C immediately following one another*, namely *C, D and E.*

When an interval is intended to be reckoned *below* the "name note" it is always stated so.

Thus C to A immediately below is a third, and G to D immediately below is a fourth.

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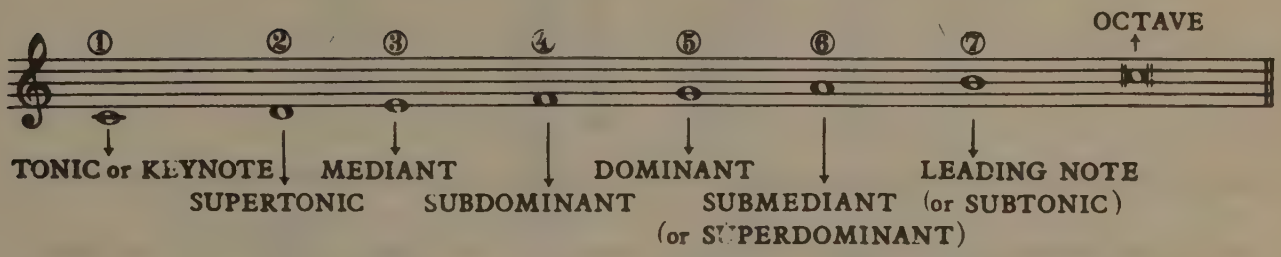
Degrees of the Scale

The first *degree* of the Scale is called the TONIC or KEYNOTE
" second " " " " " " " SUPERTONIC
" third " " " " " " " MEDIANT
" fourth " " " " " " " SUBDOMINANT
" fifth " " " " " " " DOMINANT
" sixth " " " " " " " SUBMEDIANT (or SUPERDOMINANT
" seventh " " " " " " " LEADING NOTE (or SUBTONIC)

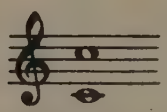
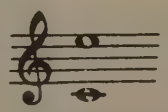


The above shows the Major Diatonic Scale of C with the names of the various degrees of the scale attached.

Observe that the Major Diatonic Scale ascends in whole tone Intervals with only two exceptions, those being from the Mediant to the Subdominant, and from the Leading Note to the Tonic. In these two cases the interval is only a semitone.

Any interval smaller than an octave is called a *Simple Interval*, and any larger than an octave is called a *Compound Interval*.

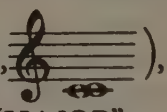
A Compound Interval is then composed of the Simple Interval to which it is related plus the Interval of the number 7 (being the seven degrees of the scale)

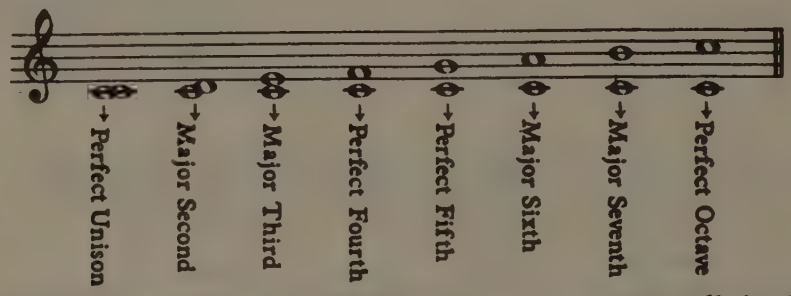
e.g.  is an octave, but  is a *Compound Third* or a 10th, because it is composed of the 3rd— C to E + the interval of the seven degrees of the scale.

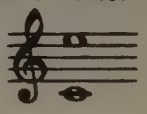
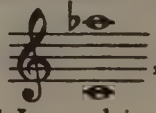
The octave C is not counted, because it is contained already in the interval of the 3rd— C to E.

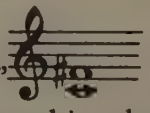
Similarly a 9th is a Compound 2nd
an 11th » » » 4th
a 12th » » » 5th
a 13th » » » 6th
and a 14th » » » 7th

The next interval is called a "Double Octave," *not*, as one would imagine, a "Compound octave." But, to obtain greater accuracy, intervals are described by certain adjectives, namely:- Perfect, Major, Minor, Augmented and Diminished.

The unison (i.e., ), the 4th, 5th, and 8th intervals are called "PERFECT," and the 2nd, 3rd, 6th and 7th "MAJOR."

Example:- 

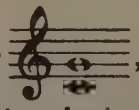
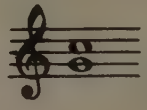
and, an interval which is a chromatic semitone *less* than a Major Interval is called a *Minor Interval*. The same adjectives are utilised to describe Compound Intervals. For instance  , is called a Major 10th, and  , is called a Minor 13th, and so on.

An Augmented Interval is a chromatic semitone larger (as the name suggests) than a Perfect or a Major Interval. e.g.,  is an Augmented 4th.

A Diminished Interval is a chromatic semitone less than a Perfect or a Minor Interval, those more frequently used being the *diminished* 3rds, 4ths, 5ths and 7ths, especially the latter.

Inversions

When the relative position of two notes is changed by placing one of them an octave lower or higher than before, so that the *lower* one becomes the *upper*, and the *upper* one becomes the *lower*, the interval thus formed is said to be INVERTED.

Example  , is a Perfect 5th, but, by placing the C above G thus:-  and forming the *inversion*, the interval becomes a Perfect 4th.

The *number* of the inversion of an interval is to be found by subtracting the number of the *interval itself* from nine. In the above example (9 - 5 = 4).

Rule:- Perfect intervals remain *perfect* when inverted.
Major intervals become *minor* when inverted.
Minor intervals become *major* when inverted.
Augmented intervals become *diminished* when inverted.
Diminished intervals become *augmented* when inverted.

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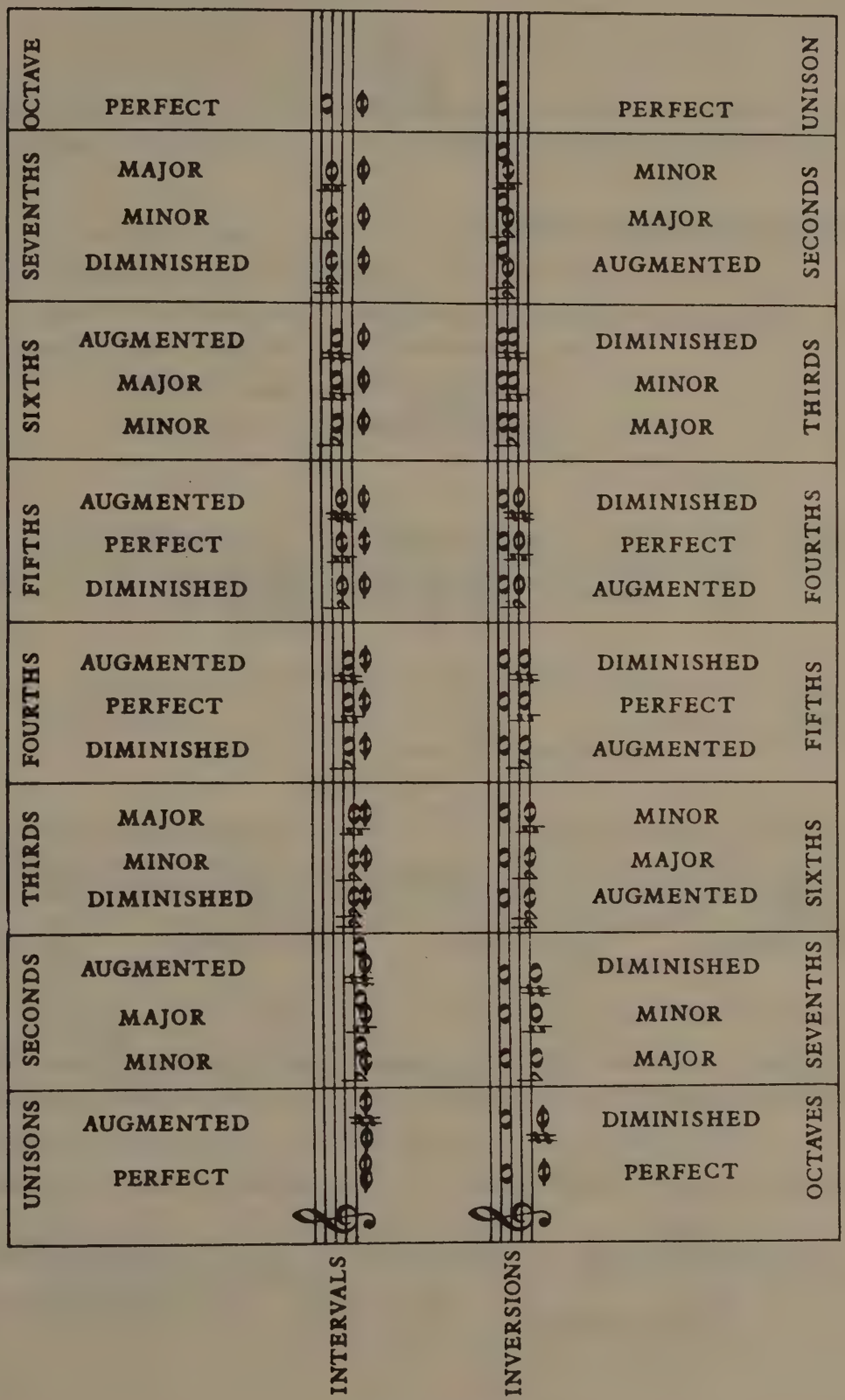
Diagram showing Intervals and their respective Inversions



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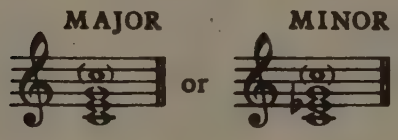
Chords

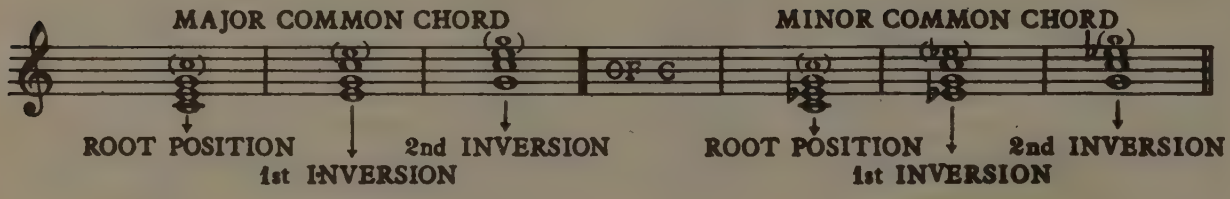
A chord is a combination of not fewer than three notes, and that chord which is most frequently used is called the *Common Chord*.

The Common Chord is composed of:-

"THE ROOT" = { the lowest note upon which the chord is built (or the note from which the chord takes its name) }
+ a *major or minor third* above the *Root*.
+ a *perfect fifth* above the *Root*.

Example:- 

Inversions of the above examples would be:-



There are *five Common Chords* which are generally used in the *Major Key* and these are; the chords of the TONIC, SUPERTONIC, SUBDOMINANT, DOMINANT and SUBMEDIANT.

THE MAJOR COMMON CHORDS ARE

Chords of the { TONIC, DOMINANT and SUBDOMINANT }

THE MINOR COMMON CHORDS ARE

Chords of the { SUPERTONIC and SUBMEDIANT }

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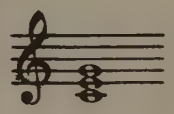
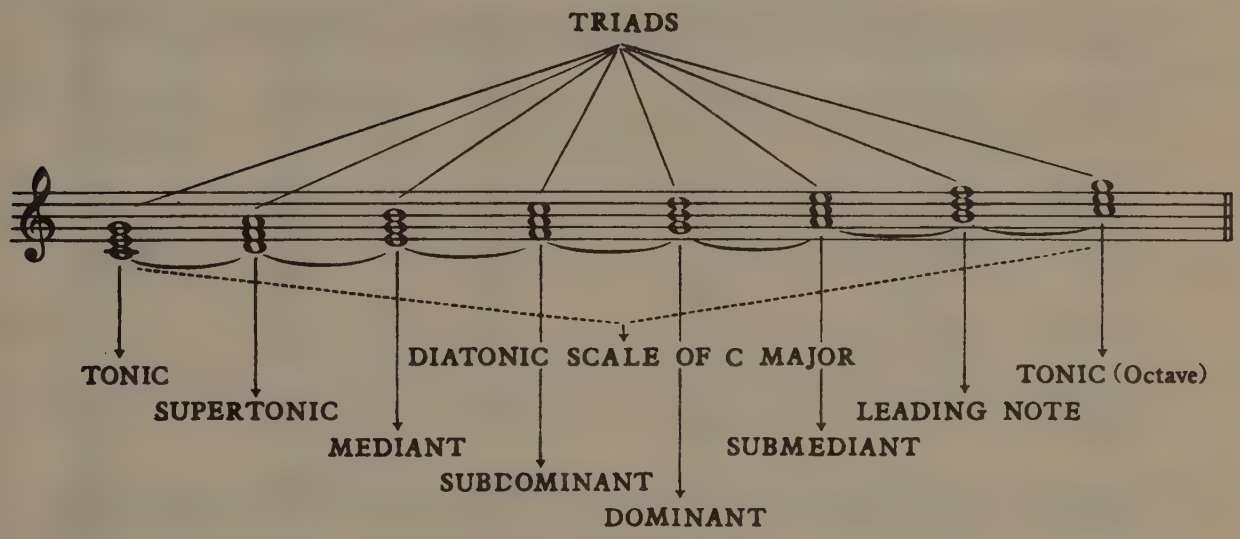
A chord containing only *three notes* is called a TRIAD.

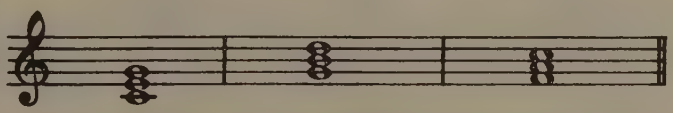
e.g. 

Every common chord, therefore, is a TRIAD.

Taking the ordinary diatonic scale of C MAJOR and forming above each note of the scale a TRIAD, using only diatonic notes we get the result:-

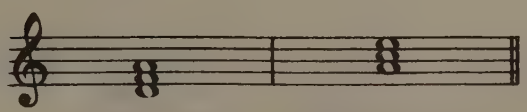


and so prove that the *Common Chords* of the TONIC, DOMINANT and SUBDOMINANT

viz.:-  :-are *Major Common Chords*

TONIC DOMINANT SUBDOMINANT

and the *Common Chords* of the SUPERTONIC and SUBMEDIANT

viz:-  :- are *Minor Common Chords.*

SUPERTONIC SUBMEDIANT

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Principal Chords used in the Average Composition for the Piano Accordion

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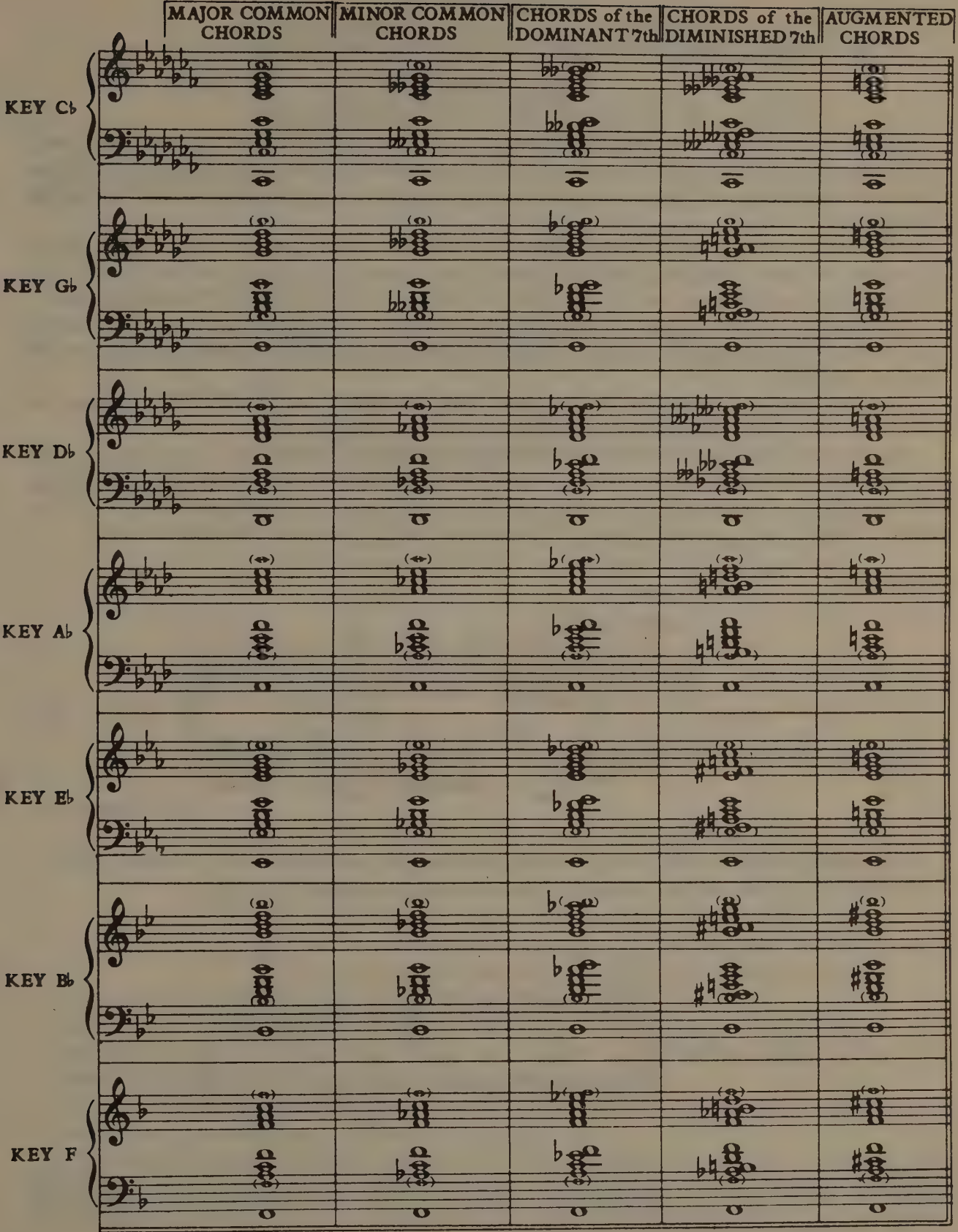

MAJOR COMMON CHORDS
MINOR COMMON CHORDS
CHORDS of the DOMINANT 7th
CHORDS of the DIMINISHED 7th
AUGMENTED CHORDS
KEY C♭
KEY G♭
KEY D♭
KEY A♭
KEY E♭
KEY B♭
KEY F

Chapter 8

The Piano Accordion as it should be used in Ensemble work (for dancing)

The Piano-Accordion, when played artistically, is an invaluable asset to the Modern Dance Band. One cannot speak too highly with regard to its immense rhythmic value in the playing of Fox-Trots, and in the performance of Tangos, especially it is just the correct instrument to create the desired atmosphere.

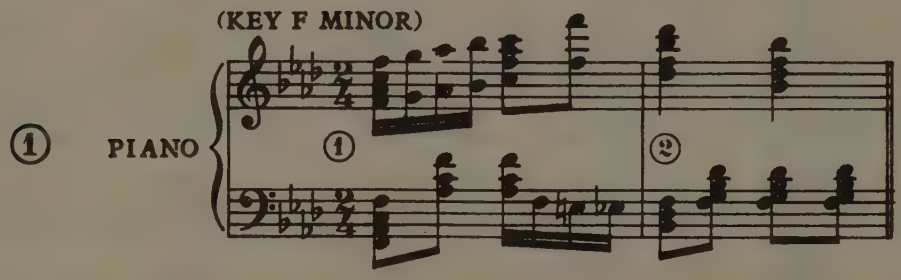
The usual commercial orchestration unfortunately does not include a special part for the Piano-Accordion, but after a little practice on the method of adjustment of the Piano part on which I am about to discourse, the student will find but little difficulty in reading from the Piano part at sight.

Modern Dance Music is, generally speaking, written in very simple harmony, and the student will rarely, if ever, happen upon any chord which he cannot conveniently analyse and play on the Piano-Accordion.

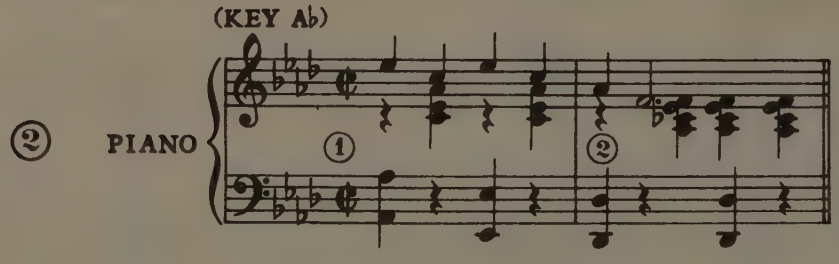
If, at any time, he is in doubt as to the nature of the structure of any chord, a little reference to the Chord Chart in the preceding chapter should suffice to enlighten him.

The laborious and totally unnecessary method of picking out a melody and its harmony, note by note, should be abandoned and replaced by the more efficient and musicianly one of studying the harmonic structure or structures in each bar. By that, I mean to visualise each bar, not as a series of single notes, but as the series of chords from which the single notes are derived.

Examples:–



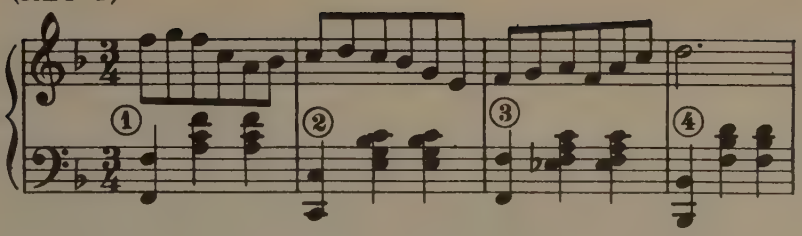
In the above example, the first bar is based on the Common Chord of F minor and its inversions and the second bar is based on the Common Chord of B♭ minor.



The first bar of the above example is based on the Common Chord of A♭ major and the second bar on the chord of the Dominant Seventh of G♭, or D♭ Seventh as it would be called in connection with the Piano-Accordeon.

(KEY F)

③ PIANO



In Example ③:—

The first bar is based on the Common Chord of F major
„ second „ „ „ „ „ Chord of C dominant 7th
„ third „ „ „ „ „ Chord of F dominant 7th
„ fourth „ „ „ „ „ Common Chord of B♭

(KEY A)

④ PIANO

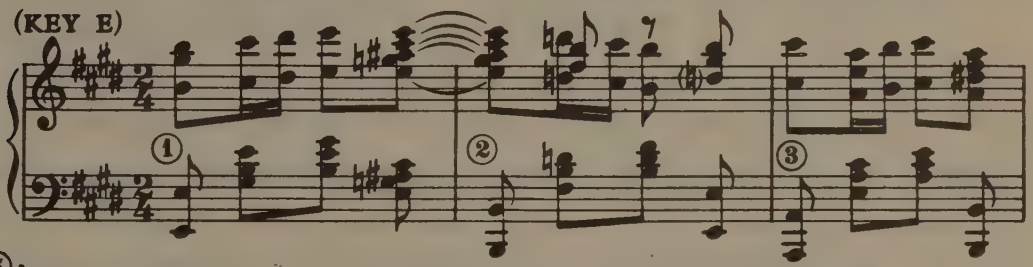
In Example ④:—

Bar ① { The first half is based on the Common Chord of A major
„ second „ „ „ „ „ Chord of E dominant 7th }

Bar ② { The first half is based on the Chord of A dominant 7th
„ second „ „ „ „ „ Common Chord of D major }

(KEY E)

⑤ PIANO



In Example ⑤:—

Bar ① { The first three quaver beats are based on the Common Chord of E major
The fourth quaver beat is based on the Chord of E diminished 7th }

Bar ② { The first three quaver beats are based on the Common Chord of B minor
The fourth quaver beat is based on the Chord of E dominant 7th }

Bar ③ { The first three quaver beats are based on the Common Chord of A major
The fourth quaver beat is based on the Chord of B dominant 7th }

If the student follows this study of chord analysis he will find how simple it is to adjust any piano part to suit the Piano Accordion and at the same time obtain the accurate chordal effects in the Bass Accompaniment.

He will also learn to read and memorise music twice as quickly and accurately as the student who pictures music as a series of single notes.

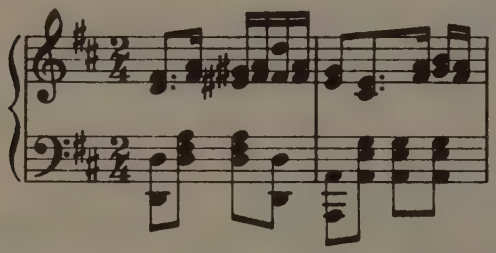
The Piano Accordion, when used for dance work, is essentially a rhythm instrument and the student should rarely deviate from the method of developing a steady rhythmic foundation on the Bass Keyboard, and of leaving all embellishments to the Right Hand.

The Tango

On studying the orchestral piano part of any Tango, the student will observe the consistency of the chords in the Left Hand accompaniment. It is obvious, therefore, that he will experience little difficulty with the Left Hand– but, although Tangos seldom present any great technical difficulty, they nevertheless demand that skilful treatment and delicatesse, so characteristic of the true musician.

There are two distinct types of Tangos– namely, the Argentine and the Parisian, each one bearing its own particular rhythm.

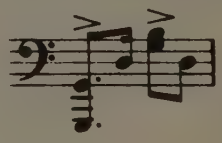
(a) **PARISIAN RHYTHM**



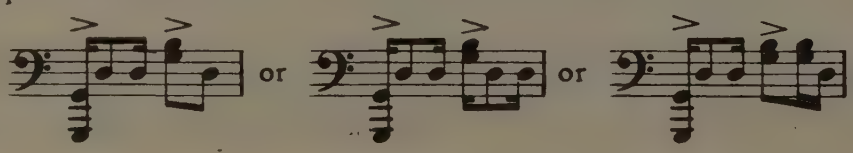
(b) **ARGENTINE RHYTHM**

(a) In the playing of the Parisian Tango, an even four-in-the-bar rhythm should be, generally speaking, maintained throughout, the only permissible types of variation being found in an equal division by two of any of the four beats such as:–

(b) The Argentine Rhythm should be regarded, more or less, as a two-in-the-bar measure, the accents falling on the usual first and third quavers, e.g.,



Permissible Types of variation are:–



Both rhythms are equally fascinating, but the one which is principally used at present is the Parisian Rhythm.

The question of how to embellish or arrange the piano part in order to procure effectiveness on the Piano Accordion is a matter of very considerable importance. The student must safeguard himself against monotony of repetition and endeavour to instil in his audience that insatiable desire for more which is, in itself, ample reward for any trouble he is likely to take with regard to arrangement of the piano part provided for his use.

He must also try to develop any gift he has of extemporisation and avoid doubling on the melody with any other instrument in the orchestra, excepting, of course, on rare occasions, when ensemble in unison is desirable.

The first type of embellishment which I propose to illustrate is based on little scale and arpeggio passages. (See example A.)

The student should practise this embellishment slowly at first and increase the tempo gradually when he feels comfortable in its execution. The tempo for the present day Tango is approximately 28 to 30 Bars per minute (M.M. ♩. = 56 to 60)

The student should also pay particular attention to the phrasing and endeavour to play those notes marked "staccato" as short as possible.

This type of variation is effective, neat, and unobtrusive if played *mf* only, and can be used with any other instrument taking melody. The octave coupler can be used ad lib. but the movement should first be practised with the coupler in the OFF position. The bellows should be functioned freely and easily.

A useful embellishment and an excellent study on repeated notes is found in Example B.

The student should watch the accents, phrasing and fingering, The countermelody in the 5th, 6th, 7th and 8th Bars should be played legato. Octave coupler should be used.

He should also note the movement of the bellows in this example. The first phrase is commenced with the bellows in a closed position and inflated sharply on each beat in the first bar to obtain the accents. They should be deflated in the second bar and inflated in the third in a similar fashion.

EXAMPLE C is another study on repeated notes. The fingering shown should be strictly adhered to. The semibreves in bars 5, 6, 7 and 8 should be sustained with the thumb. Bellows should be moved freely and easily and coupler used ad lib.

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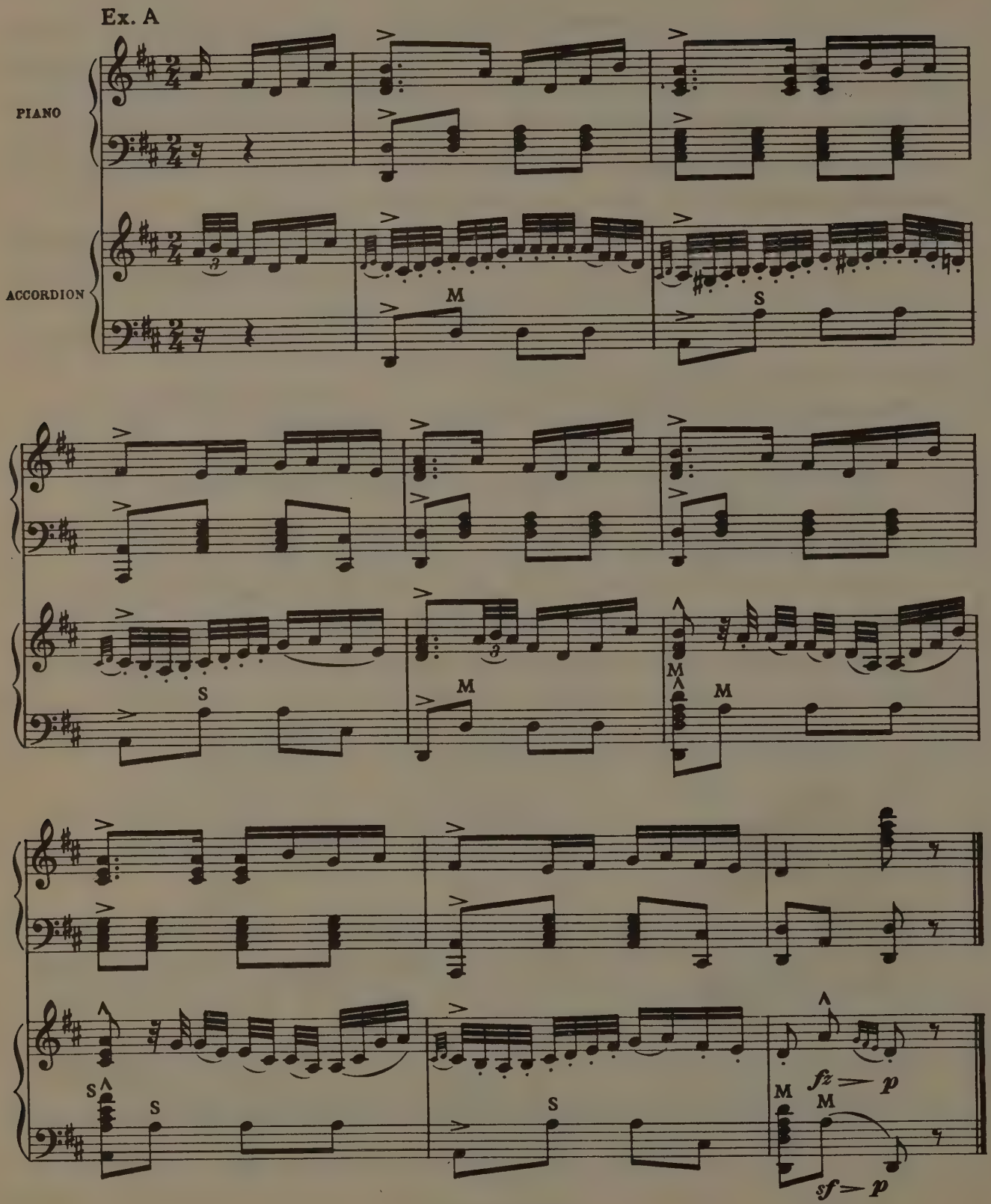
TANGO



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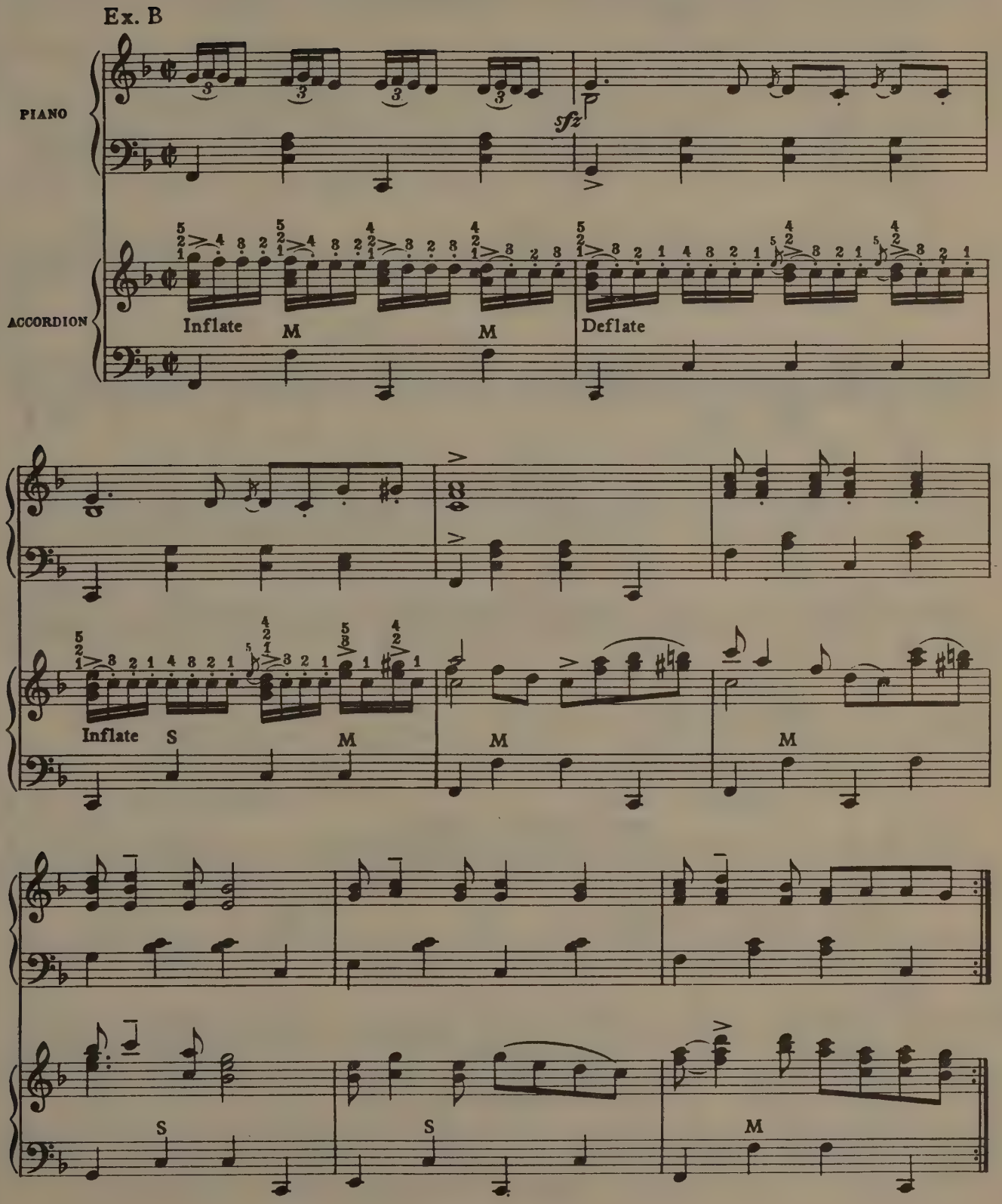
LE FADO
(TANGO)



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FIFINETTE
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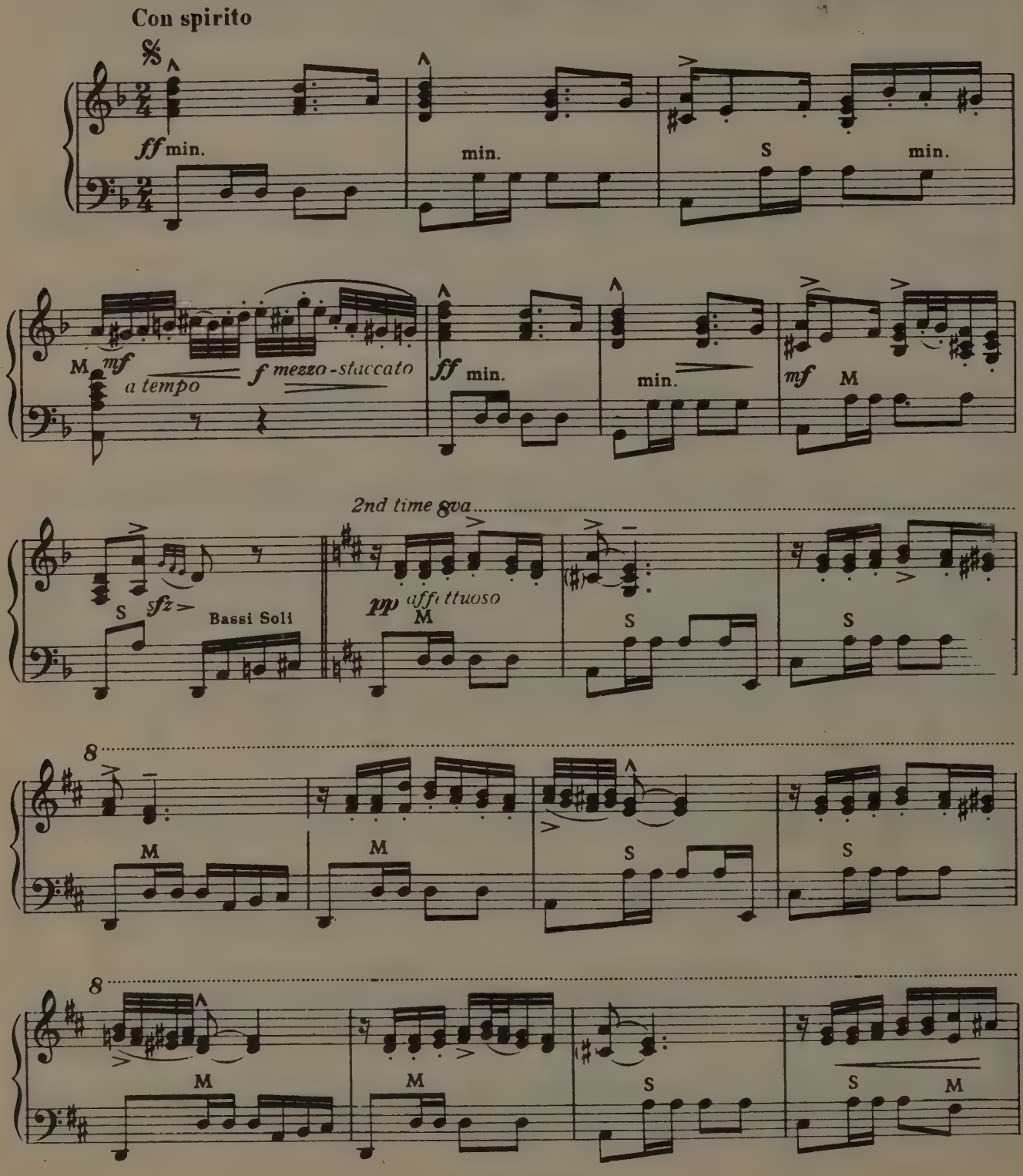

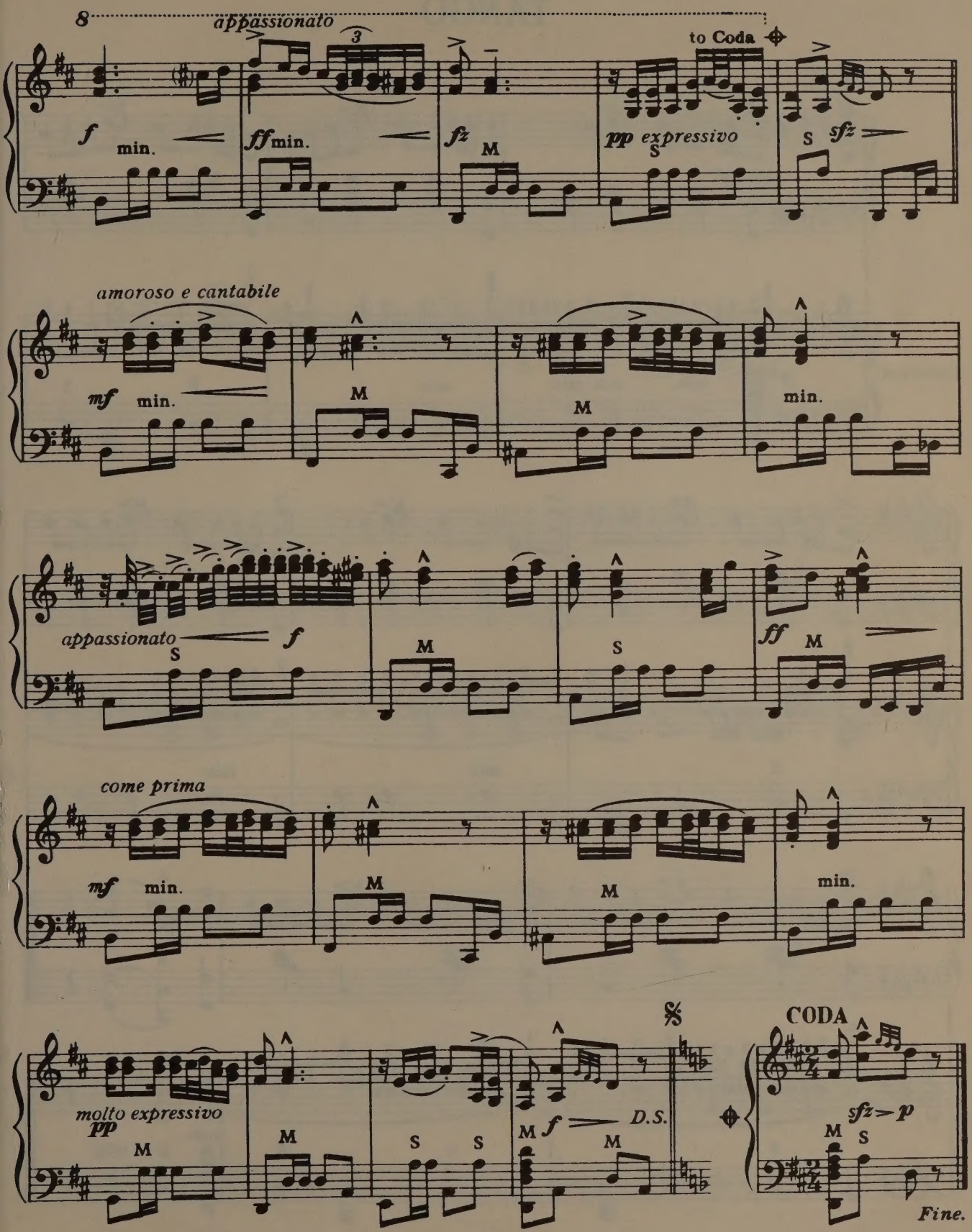
8
appassionato
3
to Coda
f
min.
ff min.
fz
M
pp expressivo
S
S
sfz
amoroso e cantabile
mf
min.
M
M
min.
appassionato
S
f
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ff
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come prima
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min.
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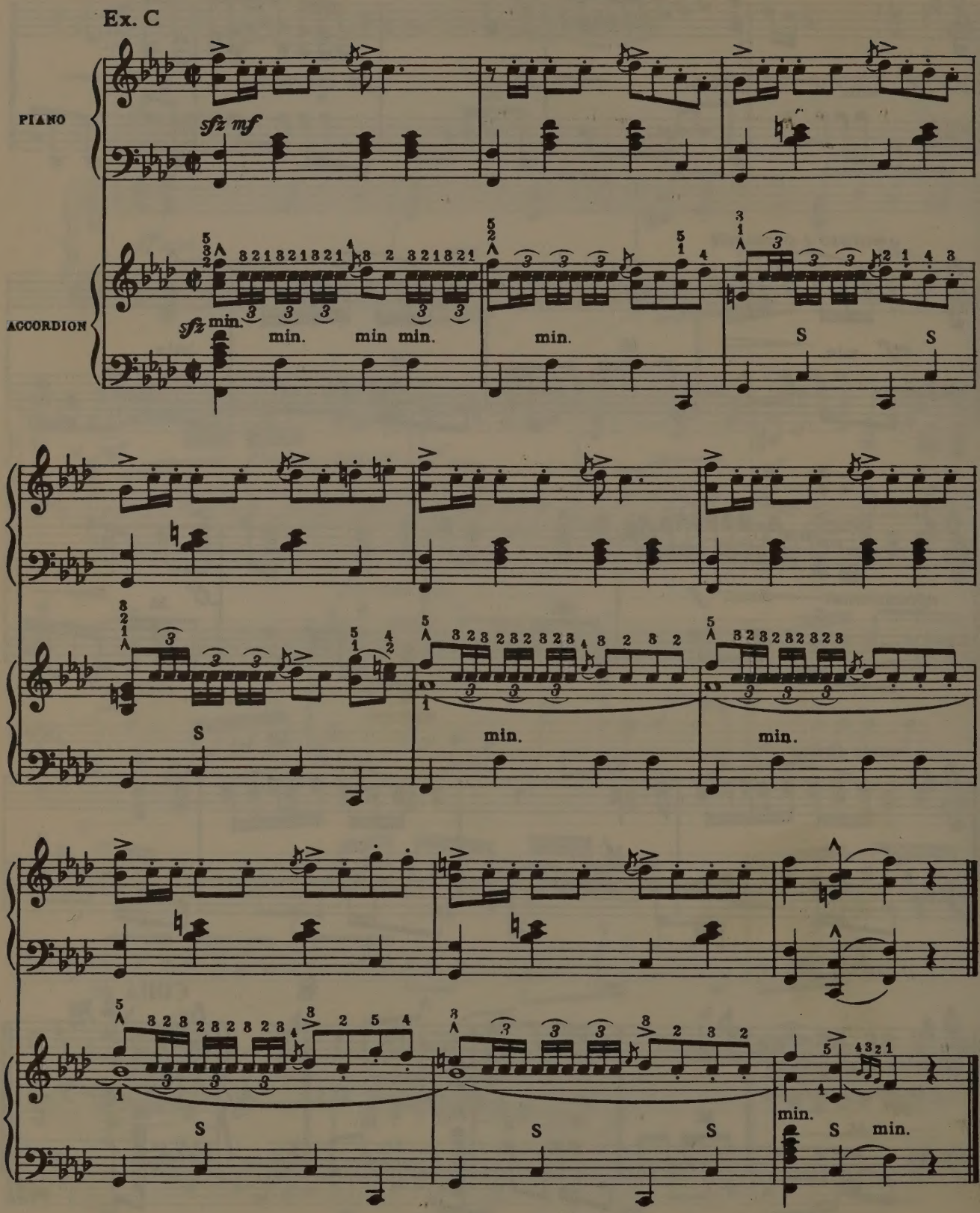
TANGO

Ex. C



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